MAXIMUM ROCKNROLL

NO. 97
JUNE 91
$2.00

Inside: NOFX, NIP DRIVERS, NUISANCE, GARGOYLES, KORTATU, CARCASS, POJAT

FAT MIKE SEZ:

"Dear Maximum Rock 'n' Roll,

I can't believe you think that most people will be pleased with the decision of kicking Mykel Board off the mag. I'm sure you've received plenty of hate mail for him, but to tell you the truth I think he was the most open minded columnist Maximum has ever had. In all the years I've been reading the mag, nobody has encouraged me to think about things more than Mykel. He didn't veer to the (obligatory) left or the right, he went towards the direction he honestly believed in. He stated the truth, even when the truth hurt. As my grandmother would say, Mykel Board had "Chutspah".

I hate long letters so here is a quick summary of my opinion: Tim may be the heart of Maximum Rock 'n' roll, but Mykel was the balls, and as far as I'm concerned Maximum has been castrated."

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

MAXIMUM ROCKNROLL
is looking for a few good women and men!

We are embarking on a recruitment drive to bring in a lot of new blood to shake things up at MRR.

We are especially interested in people who have the time and interest in making MRR the main project they want to throw their energy and talents into, and are interested in living at the MRR house.

Some specifics of what we're after:

•graphic artists: looking for people with some layout experience, knowledge of Macintosh graphic programs helpful.

•zine reviewers/record reviewers: must have a decent historical perspective on punk, and a real zeal to cover these areas.

•proofreading/typing: good knowledge of spelling and grammar, decent typing speed, and like doing detailed work.

•interviewers: who can do challenging and interesting interviews or articles, willing to transcribe interviews.

More than just looking for people with some skill and experience, we also want people who have a desire to use a vehicle like MRR to create thought and foster change, people who have imagination and the persistence to apply it. We want people who are go-getters but who can also work well and comfortably with others, people who have enough self-assurance that they don't have to constantly assert their egos, people who can develop new ideas yet are able to accomodate to other's ideas.

You must be able to live in the Bay Area, have an outside part-time job, and like responsibility.

If interested, get in contact with Tim. Either talk to me at Epicenter or send a letter expressing why you're interested, what skills you've got, samples of previous work, etc.

•Benefits: While none of us get paid, except for the least gratifying job of typing/scanning, rent is exceptionally cheap and it's a great live/work environment with access to the best equipment. And hey, it's punk rock central. But...

•Drawbacks: Every new idea takes time and energy to implement. Talk and rhetoric are cheap, but the work here never ends. There are always deadlines and new projects. You've really got to want to sink your teeth into sc[illegible]e this to make it work for you and the others who are involved. It is by no means "communal living", but the ongoing job is the glue that holds it together. The more time and energy you put in, the more say-so you'll earn in reshaping the zine.

Age and sex are not obstacles, and women are especially encouraged to get involved. You must be fairly well motivated, be open to communicating with others, and be fairly self-reliant.

We are also looking for volunteers who are not interested in the live/work set-up but who'd like to take on areas of responsibility.

MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT.....

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your typewritten submissions and input them into our Macintosh computer. This device makes it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't use exotic typefaces or italics.
6) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

SHITWORKERS

ZINE

Jerry Booth
Anna Chapman
Ken Coffelt
Chris Dodge
Shawn Ford
Walter Glaser
Tim Hankey
Kent Jolly
Mick Krash
Grendl M
Devon Morf
Ms NP9330
Mr Pagemaker 4.0
Bruce Roehrs
Chuck Sherrill
Steve Spinali
Jules Stout
Joel Wing
Wiz Wright
Jeff Yih
Enrico Cadena
Heather Choy
Hope Cooney
Deb E
Karin Gembus
Lance Hahn
Michelle Haunold
Jux
Mike La Vella
Kim McGee
Smelly Mustafa
Katy Odell
Iraya Robles
Dave Stevenson
Emily Soares
Martin Sprouse
Cammie Toloui
Maz Wright
Dan Wylie
Tim Yohannan

RADIO

Rob Broekhuis
David Hill
Radley Hirsch
Alisa Schulman
Jon Von
Pat Wright
Mike Gill
Paula Hirsch
Kenny Kaos
Marshall Stax
Last Will

CONTRIBUTORS

Mykel Board
Ben Weasel
Jerod Pore
Sam McPheeters
Murray Bowles
Jeff Bale (yup, him again)
Bart Vandrabandt
John Book
Ted Gumby
Mahtt
Rich
Rakeman
Uszaty
Mikael Sorling
Lisa Furlong
Sergie Myasoyedov
Jane Guskin
Lawrence Livermore
Sam Schiffman
Bill Collins
Jennifer Blowdryer
Mike Bullshit
Stephen Perry
Rop
Randy Thompson
Brian Metz
Charlie Krich
Kris McL
Warren Croft
Nick Anarchie
Tom Bell

MAXIMUM ROCKNROLL RADIO

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKIA Quebec, PQ call station
CKMS Waterloo, Ont 94.5FM call station
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KZUM Lincoln, NE 89.3FM Weds midnight
WCSB Cleveland, OH 89.3FM Weds 3PM
WEFT Champaign, IL 90.1FM Sat 6PM
WODU Norfolk, VA call station
WVFI Notre Dame, IN call station
WZRD Chicago, IL 88.3FM Sun 3PM
Canal Sud Toulouse, France 92.6FM call station
Radio ADO Paris, France 88.2FM Mon 5PM/Fri 12PM
Radio FMR Toulouse, France 89.0FM call sta
Radio Mega Valence, France call station
Radio Pomme Louviers, France 101.1FM Sat 5-7PM

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

SUBSCRIPTIONS:

- *U.S.:* available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.
- *Canada:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
- *Mexico:* available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.
- *U.K.:* available from MRR/ P.O. Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
- *Europe:* available from U.K. address above. Copies are $4.00 each/ 6 issue sub for $20.
- *Australia, Asia, Africa:* available from U.S. address below. Copies are $5.50 each/ 6 issue sub for $33.00 (US dollars).
- *South America:* available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:
Back issues # 32, 35-38, 40, 42-52, 54-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 65-96 are at same rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page: (5" x 5", or 2 1/2" x 10") $50
1/2 page: (7 1/2" x 5") $75, 2 or more items!

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Fat Mike in Tijuana. None of us want to take responsibility for this one!

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please send all records, tapes, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701-0288
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records (2 copies of vinyl if possible--one for review and one for airplay--no CDs or tapes).

KARIN GEMBUS

FIDDLEHEAD-EP
VICTIMS FAMILY/COFFIN BREAK-split 45
CRINGER-Time For A Little Something-EP
V/A-Brouhaha-EP
PEGBOY-Field Of Darkness-45
Exedra-zine
DRONE-EP
CRY-Light Years-EP
CITIZENS ARREST-Colossus-LP
SAWHORSE-in the studio
Mouth-zine
SLAP OF REALITY-Fletch-EP
SHADOW SEASON-EP
7 SECONDS-Old School-LP
Vegan chocolate cake

TIM YOHANNAN

ANTISCHISM-Scream-EP/BOBWIRE-Negative Punks-LP
CRINGER-Time For-EP/CRACKHOUSE-Crack Baby-EP
DOA-The Menace Lives-EP/DIDJITS-Full Nelson...-LP
FORCE FED-Elounda...-LP/TERVEYS KESKUS-EP
GOD IS MY CO-PILOT-EP
HATEX9-Kristmas...EP/STUMP WIZARDS-Half Shot-LP
IRON PROSTATE-Loud, Fast & Aging Rapidly-LP
NOISE ANNOYS-Watch Out-EP/OI POLLOI-Omnicide-EP
PLAGUE-Just Say No-EP/POISON IDEA-Official....-2EP
RAMONES-Carbona...-45/7 SECONDS-Old School-LP
WEIRDOS-Weird World-EP/PEGBOY-Field...-45
WRETCHED ONES-America's Most...-EP
V/A-Brouhaha-EP
V/A-Can You Break Through?-LP
V/A-Dangerhouse Vol 1-LP

CHRIS DODGE

ACID-Grey earth-LP
INFEST-EP
NO USE FOR A NAME-incognito-LP
NAKED CITY-Torture Garden-LP
FLIPPER-Someday-45
CHARRED REMAINS/PINK TURDS IN SPACE-split 45
ANTISCHISM-EP
NUKEY PIKES-LP
7 SECONDS-Old School-LP
A.C.-Another-EP
ATROCITY-Infected-LP
RAMONES-Carbona Not Glue-45
STRAIGHT YOUTH-Together We Can Do It-EP
CITIZENS ARREST-Colossus-LP
PLAID RETINA-Mind Tracing-The Going Down-LP

MICK KRASH

V/A-Brouhaha-EP
CITIZENS ARREST-Colossus-LP
STAND TO REASON-It Tears-EP
SLAP OF REALITY-Fletch-EP
SHADOW SEASON-EP
DOWN BY LAW-LP
THINK TWICE-Loyalty-EP
FIDDLEHEAD-Money Man-EP
Exedra-zine
Shawn's pasta
Kim's brownies
Terra's garlicbread
Karin's cake
Long Life Veggie House
Bill's bass

MIKE LA VELLA

BIG CHIEF-Friday Night August 14-45
CIRCUS LUPUS-EP
COWS-Peacetika-LP
CYNICS-VPRO Radio Broadcast-LP
DIDJITS-Full Nelson Reilly-LP
ED GEINS CAR-Naked Man-45
HALO OF FLIES-Big Mod Hate Trip-45
PEGBOY-Field Of Darkness-45
POISON IDEA-Official Bootleg-2 45
PRISON SHAKE-Spoo-EP
SLUDGEHAMMER-EP
STUMP WIZARDS-Half Shot At Sunrise-LP
UNREST-Deaf.....-EP
V/A-Ugly American Overkill-EP
TINY TIM-live

MARTIN SPROUSE

HELLBILLYS-EP
PLAGUE-Just Say No-EP
RAMONES-Carbona Not Glue-45
DIDJITS-Full Nelson Reilly-Lp
IRON PROSTATE-Loud, Fast & aging Rapidly-LP
WEIRDOS-Weird World-LP
V/A-Dangerhouse Vol 1-LP
DIDJITS-Backstage Pass-LP
DOA-The Menace Lives-EP
CYNICS-VPRO Radio Broadcast-LP
V/A-Greatest Hits-LP/FREEZE-Blood Lights-45
CRINGER-Time For A Little Something-EP
SNUFF-Kilburn National-LP/GOD IS MY CO-PILOT-EP
THE CROWD-Modern Machine45
PEGBOY-Field Of Darkness-45

WALTER GLASER & HOPE COONEY

DIDJITS-Full Nelson Reilly-LP
DIDJITS-Backstage Pass-LP
CYNICS-VPRO Radio Broadcast-LP
NIRVANA-all 7"s
HALO OF FLIES-Big Mod Hate Trip-45
VELVET MONKEYS-Rock The Nation-45
WEIRDOS-Weird World-LP
RAPEMAN-EP
MELVINS-EP
BIG CHIEF-Friday Night August 14-45
1000 HOMO DJ'S-Supernaut-12"
V/A-Chrome, Smoke & Fire-2LP
RAMONES-CVarbona Not Glue-45
V/A-Infernal Machine-LP
SLAUGHTERHOUSE RD-Viroqua-45

JON VON

DIDJITS-Full Nelson Reilly-LP
PEGBOY-Walk On By-45
WEIRDOS-Weird World-LP
IRON PROSTATE-Loud. Fast & againd Rapidly-LP
FUN GOGH-Cut Off Your Ear-LP
YARD TRAUMA-Lose Your Head-LP
WRETCHED ONES-America's Most Wanted-EP
FREEZE-Bloodlights-45
HELLBILLYS-Dragstrip Girl-EP
NOISE ANNOYS-Watch Out-45
CRY-Light Years-45
CHEATER SLICKS-Chaos-45
BIG CHIEF-Friday Night August 14-45
BLACK ANGEL'S DEATH SONG-Nothing-45
V/A-Ugly American Overkill-EP

MICHELLE HAUNOLD

SNUFF-Kilburn National-LP
PEGBOY-Field Of Darkness-45
CRINGER-Time For A Little Something-EP
ITCH-XX Bones-EP
DOA-The Menace Lives-EP
EELS-EP
VOMIT LAUNCH-Boltcutters And Beer-45
WRETCHED ONES-America's Most Wanted-EP
V/A-Dangerhouse Vol 1-LP
NOISE ANNOYS-Watch Out-EP
FREEZE-Blood Lights-EP
HATEX9-Kristmas In Kuwait-EP
7 SECONDS-Old School-LP
DIDJITS-Full Nelson Reilly-LP
WYNONA RYDERS-live

Annual nag from Maximum high command ... everyone's favorite section the Scene Reports seem to be lacking that reader friendly pizazz.

So .....what we primarily need is sharp, snappy prose with maybe a touch less emphasis on one shot wonders and the latest in t-shirt designs and more in the way of local color and points of interest. Places to hang out, sights to see, venues to play. Local festivals, publications, political bodies and general quirks all add fuel to the fire. For the most part more insight into what a particular area is about and what out-of-towners (as well as veterans) can expect.

And please remember the all important photos, though again not necessarily of the on-stage variety. Just so long as they're crisp, well composed and of interest/relevance. Thanks.

BLACKLIST MAILORDER

!!!!! 3 YEAR ANNIVERSARY !!!!!

415/255-0388 | 475 Valencia St | San Francisco, CA 94103

Hey folks, we have a NEW CATALOG!! Yup I kid you not. Brand new, hot off the press'! Check it out. Lots of info on current stock, prices, and descriptions. If you would like to invest, send $1(US) and $2 (OVERSEAS). If you would like to have us consider your material for our catalog, please send us a sample and the price you would sell it to us.

If you live locally or are coming to visit the East/West Bay Area for awhile, CONTACT US! We are always looking for volunteers to help out here. Besides, it's a great way to hook-up with some pretty cool people and events. As many of you know, we are completly volunteer run and no one is paid. We are working to keep the independent music/literature scene strong. So if you'll be visiting or live here, stop by and check Blacklist out!!!

****MARIO COBOS FROM CA. AND RODNEY MORGAN FROM LA.(LOUSIANA) PLEASE CONTACT US IMMEDIATELY!! THIS IS URGENT.****

POSTAGE RATES - RECORDS & TAPES

POSTAL RATES-We will mail your order Via "special 4th class" rate in the U.S., "AO small packet" rate to Canada, Mexico and up to 4 pounds overseas. We will send large overseas packages "Surface parcel post", or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternate choices or specify refund or credit. California residents add 7.0% sales tax. Please note that cassettes are the same weight as 7"s and compact disks are the same weight as a 12" or album.

	USA	can. mex.	west hemis	Europe	Asia Africa	Pac. Rim	surface
initial charge 1 LP	1.05	3.50	3.66	5.65	7.40	7.53	6.55
initial charge 1 7"	1.05	1.05	1.81	2.35	2.85	2.93	6.55
each additional LP	.22	.85	1.50	2.65	3.65	3.70	1.05
each additional 7"	.10	.44	.37	.66	.91	.92	.50

SALE ITEMS

Artist	Title	size	Price	Country	Weight	LABEL
All Because The Lady Lo	All Because The Lady Loves	7" EP	1.00	UK		Sweet Rel
Alptraum Gmbh	Der Agressor	7"EP	2.00	Germany		Pigtune D
Alternative	#2	print	1.00	Swiss	5 oz.	
Alternative	#3	print	1.00	Swiss	4 oz.	
Amen	Gospel Core	7"	2.00	Finland		
Anastasis	Anastasis	7" EP	0.75	Germany		Your Chan
Assassins of God	Jupiter Ox Revealed	LP	7.00	USA		Bonzen
Attanas	Alcoholica Intoxica	7" EP	1.00	Finland		Petri Vall
Attention	Hearts of Stone	LP	4.00	Germany		X-Mist
Bad Bob	New World Crusade	12"EP	2.00	USA		Incas

Artist	Title	size	Price	Country	LABEL
Biafra w/No Means No	The Sky is Falling & I Want M	CD	9.10	USA	Alternative
Bolsheviks	Cabbage in Mind	7"EP	2.90	USA	Dr. Strang
Brotherhood	Words Run As Thick As Blood	LP	6.00	USA	Crucial Res
Coffin Break/Victims	Split	7"	2.75	USA	Rave
Cringer	Time for a Little Something	7"	2.30	USA	Vinyl Comi
Dag Nasty	Can I Say/Wig Out at Denkos	CD	9.10	USA	Dischord
Demise	Demise	10"EP	6.75	USA	Core Only
Didjits	Full Nelson Riley	LP/C	6.75	USA	Touch & Go
Didjits	Full Nelson Riley	CD	9.70	USA	Touch & Go
Die Kruezen	Go Away	CD	9.70	USA	Touch & Go
Dissent	Expression	7"	2.30	USA	Amity
Drone	Voice Of Reason	7"EP	2.35	USA	Vinyl Comr
Face Puller	Pull This	7"	2.60	Canada	Temple No
Flag of Democracy	Down with People	CD	10.05	USA	Rave
Freeze	Bloodlight	7"	2.90	USA	Taang
Green Day	1039/Smoothed Out Slappy H	CD	9.10	USA	Lookout
Gulag	In the Showyard	LP	8.40	Greece	Lazy Dog
Humor God	Amber	7"	2.60	USA	Bent
Jawbreaker	Whack & Blite	7"	2.10	USA	Very Smal
Jesus Lizard	Goat	CD	9.70	USA	Touch & Go
Kaos	Kaos	cass	4.80	Peru	none
Media Children	But Still They Ignore	7"	2.60	USA	Mass Medi
Melvins	Bullhead	CD	9.75	USA	Boner
Monsula	Structure	LP/C	6.65	USA	Lookout
Mr. T Experience	Love American Style	7"	2.30	USA	Lookout
Mr. T Experience	Making Things With Light	CD	9.10	USA	Lookout
Onionhouse	Onionhouse	7"	2.40	Canada	Final Notic
Operation Ivy	Energy	CD	9.10	USA	Lookout
Pegboy	Fields of Darkness	7"	2.35	USA	Touch & Go
Plaid Retina	Mind Tracing the Going down	LP/C	5.20	USA	Very Smal
Rights Reserved	Rights Reserved	7"EP	1.65	USA	Family Fes
Rolling Scabs	Live @ Gilman St. Project	7"EP	2.60	USA	Tension Ho
Rollins Band	Turned On	CD	9.70	USA	Touch & Go
Rytmihairio	Surman Siipien Havinaa	LP	7.60	Finland	Spinefarm
Slushpuppies	The Blacklisted Double 7" Set	2x7"	4.50	USA	Meat
Steelpole Bathtub	Tulip	CD	9.75	USA	Boner
Suburban Propain/Ton	Acceptance/Joanie Loves Cha	7"EP	1.95	USA	Family Fes
Terveet Kadet	Message	7"EP	3.85	Finland	Kill City Sc
Terveet Kadet	Unkind	7"EP	3.20	Finland	Spinefarm
Undermine	My Wire	7"	2.95	USA	Self Destr
V/A	Big One SF/LA	LP/C	6.65	USA	Flipside
V/A	Big One SF/LA	CD	9.10	USA	Flipside
V/A	Brouhaha	7"EP	2.45	USA	Piggly Wig
V/A	Can You Break Through	LP	6.90	USA	Skene
V/A	Girls Against Boys	12"EP	4.55	USA	Slate
V/A	Recess	7"	2.50	USA	Flux
Victims Family	White Bread Blues	CD	9.10	USA	Mordam

!!! NEW ZINES !!!

PRINTED MATERIAL HAS DIFFERENT POSTAL RATES. CHECK CATALOG, WRITE OR CALL US FOR INFO...

Artist	Title	size	Price	Country	Weight
Abscess	#1	print	0.90	USA	3 oz.
Bacteria of Decay	#7	print	.80	USA	2 oz.
Bad Newz	#15	print	2.10	USA	5 oz.
Ben is Dead	#12	print	0.90	USA	2 oz.
Coffee...Life's Black Blo	Coffee...Life's Black Blood	print	0.40	USA	1 oz.
Flatland	Newstand By Mail	print	1.00	USA	4 oz.
Life is a Joke	#6	print	0.60	USA	2 oz.
Marching for Trash	#2	print	0.60	USA	2 oz.
Mole	#3	print	2.00	USA	4 oz.
Profane Existence	#10	print	0.80	USA	2 oz.
Puddle Zine	#5	print	0.30	USA	2 oz.
SMUT	Smile #5	print	1.45	USA	4 oz.
Synthetic Productions	Tales to Tell at Church	print	3.60	USA	5 oz.
Tuna Noodle Casserole	#8	print	1.80	USA	2 oz.
You Can Do It!	You can do it	print	0.25	USA	2 oz.

Letters

MRR (Readers & Crew),

Just a short note to let you know some reader out there takes exception to your silencing of long time columnist Mykel Board.

Mykel Board was one of the main reasons for my reading of most of the recent MRRs. His writing was both funny and at times, even realistic. Although many of his columns could be labeled as reactionary or even misconstrued as baiting leftist types, I think this bodes well for showing each side of any problem or idea. This is not to say that I agree or disagree wholeheartedly with anything said, just to say that I enjoyed laughing at or getting angry because of the opinions expressed.

Otherwise, I've been reading MRR since the 1st issue and think when you state that, "It's not for us," you are closing out an interesting and colorful writer.

Anyways, not a minor gripe, but a serious one. Otherwise, here's hoping you guys (well girls too, etc.). Keep up the good work and think about this decision. Thanx for the time!

Later,

Marc Tobio/ 676 Lyon St./ SF, CA 94117

P.S. Having Noam Chomsky as a columnist will be great!

Dear MRR staff and corporate planning committee,

This alumni-punk (or wannabe punk) is personally crushed by the recent decision to axe olde Mykel. During times of MRR famine Mykel brought food for thought, angry letters, and smiles to our gaunt, teary faces. He's always belittled other MRR features and columns in consistant variety and humor. He's ... he's .... he's ... aww fudge, who wants to hear it? I just want to know who's not depressed, hurt and miserable about this news involving little Mykey? Keep Ben as angry and belligerent as possible and, regardless of your most detrimental decision, I'll continue to support MRR (you need support now more than ever). Thanks for being there and may all our hopes, fears and dreams be answered.

Halbert Wigwam Flyswatter/ 605 T St/ Sacramento, CA 95814.

Dear MRR editors,

I'm against your decision to drop Mykel Board. I haven't always agreed with his views, but I've always found his articles enjoyable, if not interesting or unique. Noam Chomsky would be a welcome addition to the magazine, but it would be better if Mykel, or anyone, did not have to be sacrificed in order to make this addition.

You see, Board was the dissenter. Sometimes a devil's advocate, sometimes wrong, he didn't stick to anybody's rules whether right or left. His columns were a fresh contrast to the "party line" touted by most other columnists. Not that I don't like reading Livermore, Eugene, Jane and Ben's columns, it's just that I agree with them. Board was stimulating because he made me angry sometimes, and there was always a laugh — no matter whether you were laughing at him, at the objects of his lampoonery or yourself.

I urge you to change your decision and reconsider Mykel. I find this "reassessment of contracts" to ring a sour note. Maybe everyone shouldn't conform to "the spirit we wish to foster." I used "we" because I usually agree with the "spirit" of MRR, but I find that if you drop Ben Weasel, all the columnists will be spouting the same politically correct shit. Don't turn this into a left-wing mag clone where no diversity is tolerated. I don't want to read a left-wing version of *Rolling Stone*. I don't read columns to be lulled into thinking I'm politically correct. I want to be provoked, stimulated. As Franz Kafka said, "If it does not sting us, why read it?" Thank you,

Thomas Pluck/ 291 Park Ave./ 3-3B Nutley, NJ 07110

Dear MRR,

It's a real shame that you decided to cancel Mykel Board's column. In the past, Board's column has generally been one of the more interesting things in your magazine, even though many hated it and disagreed. Some of the best disputes/discussions in the letter columns have risen from Board's column, and it was usually the first thing I read each issue. But now you don't want to foster that spirit; instead you'll replace the only feature that ever ran contrary to your point of view with yet another "political insight" column. I think it's rather pitiful that you saw fit to replace Board's occasionally dissenting view with more of the same preach - to - the - converted politics.

On a different tack, I guess this "war" really gave all the peace types something to hurrah about; they could finally protest something "big" like their 60's idols did. File those anti-war/oil t-shirts away right next to the Reagan t-shirts in a couple years.

Oh yeah, Mouse - I'm really interested to know what supermarket pays their cashiers "in excess of $9.00 an hour." In years of menial labor experience, I don't think I ever saw a grocery cashier paid anywhere near such a figure, no matter how much seniority. Send me an application.

Curt Drain, Fornicator magazine/ Box 37-577/ West Hartford, CT 06137-0577

Dear Tim and MRR crew,

So you decided not to renew Mykel Board's contract with MRR? I've been reading his columns since June'84. He's been writing columns for you for about seven years, and so far as I can remember, he's always been the anticonformist guy amongst a sometimes not so anticonformist culture. I sincerely think his columns have forced a lot of people to think about unusual/controversial subjects, as demonstrated by the amount of letters responding to his columns sent to MRR.

Mykel's columns are provocative, funny, disturbing,thought-inspiring, personal, unique. Mykel is an individual, offering to MRR readers his FEELINGS and EXPERIENCES. He's not trying to be a PC copycat in an ocean of PC copycats. That's why, I suppose, he was offered to publish his monthly columns in MRR. Politics and serious matters are important, of course, and it's great to find in-depth, well-documented articles in MRR. MRR is an open-minded mag. You published columns by GG Allin, Ben Weasel and print letters by Hare Krishna devotees or not so PC skins or individuals. So why stop publishing Mykel's columns? And why suddenly after seven years? Is MRR heading towards a politically "hard edge"? Would that mean MRR is going to be not so open-minded as before? I don't agree with all of Mykel's opinions, but I truly enjoyed reading his columns. He was the 'different' voice in MRR. I sincerely hope there'll be enough voices raising in support for you to reconsider your decision. Without his columns MRR will be like Thai food without hot chili (sorry for the comparison).

On to another subject: I've had a lot of bad luck with the Post Office these last months. Several record packets have 'disappeared' (were stolen by some postmen) and several ones were damaged. I've complained officially at the French Postal administration. The reply was "all these packets were not registered, so we can't do anything or refund you for the losses." I thougt that the Post Office was here to DELIVER mail, and that by paying for postal objects to be delivered a 'contract' was concluded with the post —you pay, they deliver. No. Their attitude is — you pay for registered postage, we deliver. If you only pay for an object to be delivered, they may do it, as well as they may not. Not a very commercial attitude...

On to another one: I've been organizing gigs in Strasbourg for a few years now, and I decided to stop. There are several reasons for my decision: gig organizing in France isn't as easy as in countries like Germany for instance. I had to do them in pubs and bars, as there are no youth centers here. Finding a bar owner who is OK to do punk shows is not an easy task. Then you always have neighbors complaining about noise and calling the police. So after a few gigs and police threats to close down the bar the owner gets burnt out and is politely asking you to go organize your gigs somewhere else. It has happened a few times over the years.

Touring bands always stayed at my home. Some of them were really nice and caring,like LES GNOMES, THE ABS, FLITOX... while others were transforming my two-room flat into a real mess. Drinking, eating, watching TV, listening to records the whole time they stayed, while I had to go every day to my regular job. I especially think about a Czech band that came with nine people and stayed three days and left a real mess behind them. I was organizing a gig for them, the gig went well, they got paid. Then they ate some of my food, made noise at night while I was trying to sleep, were sleeping when I was leaving at 7:30 AM to go to work. I wasn't earning a cent from the gig and these guys wouldn't even wash the dishes before leaving (I heavily insisted and finally the only girl with them had to wash every dish they used). A Hungarian band took away the keys of my flat and then never replied to the letters I sent to them. Such facts mean that I don't find it fun organizing shows anymore. Besides, the last pub I had found had to stop doing shows because of police hassles, so once again there's no place to organize shows. Sorry to all the bands that still call me, I'm fed up with gig organization. Try to ask someone else.

About MRR's policy not to review tapes anymore: really bad. Do you realize there are countries where the only way to release punk/HC is the cassette format? Think about the Philippines, Malaysia, Hong Kong, Turkey and so on.. Is their music less important, or less significant because they do tapes only? It looks like an elitist stance: covering only music by those rich enough to press vinyl. Maybe you should try to get together a 'cassette reviewer's crew' with people willing to do it. I'm sure you could find people interested, if the current shitworkers are bored with tapes.

I'll be going back to Bangkok in July and I'll bring Dok Mohok the money raised from the "Don't Forget the Punks of Bangkok" comp 12". Mykel Board visited Dok in December and March and told me Dok has already received quite a lot of mail, some fanzines, and some money sent by individuals. He's very happy about it, even if he can't read it. He has recovered about 10% of his sight now but still feels very depressed. Lots of his 'friends' simply left him when he was blinded. I'll be going to the Philippines and to Taiwan after Bangkok and I'll need help to get in touch with bands, people especially, in Taiwan. So if anybody who reads this has info/contacts with Taiwanese punk/HC/underground bands please write. Thanx a lot. Thanx also to MRR for the space. Love,

Letters

Luk Haas/ 28 Rue de Soultz/ 67100 Strasbourg/ France

Dear Readers,

Hopefully by now you've caught on. You longtime "fans" of Mykel's should be particularly ashamed of yourselves. Just remember what happens every April! I can't wait till we really get rid of him now! Tim

MRR and Ben,

Thanks for your fine reviews of the beers of America's corporate giants (MRR #95). However, personally I wouldn't even want to touch any of that stuff, other than in an emergency. There are much better alternatives for us beer guzzlers than to support companies that we all know are nothing buy moneygrubbing corporations supporting many conservative and reactionary causes. Their beer tastes like piss too.

Instead of buying your next case of Schaffer (is this really how it is spelled??), check out your local microbrewery or brewpub. I know, I know, the prices usually seem pretty steep, but look at what you get for your money. Usually the alcohol content of microbrews is considerably higher than in the "American style" beers that Ben is so fond of, and since you then have to drink less to get drunk, if that is the purpose, it doesn't cost that much more and you don't have to go the the bathroom as many times (great for us women). If you are concerned about your diet, as I know many of you vegetarians are, the brews made by microbreweries are generally made fresh and contains nothing but hops, barley, yeast and water (and sometimes other fresh ingredients for flavored beers). You don't have to worry about any of those nasty preservatives and other junk that the big breweries are so fond of putting in their beer (why do you think that you never see a list of ingredients on a beer can??). Finally, many of the microbreweries are run by beer enthusiasts that are doing it basically for the reason that they love good beer. They are in other words, the equivalent of the independent record label in the music business, so you can be very p.c. by supporting them!! Beware, though, just as there are assholes running many so called indie labels, there are also a number of yuppie assholes that are just trying to exploit the growing microbrew business and make as much money from it as possible (Samuel Adams is the best example of this). Usually though, the best beers are made by the real enthusiasts.

Another option that is even better if you are concerned about the price of beer, is to brew your own!! What could be more punk than that? It really isn't that hard. Just find your local brew supply store, and ask them for advice. It is fun, it is healthy, it is p.c., it is cheap (except for the initial investment, so check if you can find used equipment), and it will impress your friends.

So, please Ben, and everyone else, don't drink so much corporate piss beer, but be a real punk and support your local microbrewery or brew your own!! It will not only taste much better, but it will be better for you.
Just another beer drinker.

Dear Lawrence and MRR readers,

It has been interesting, yet annoying to see how this No Answers dispute has been going. Lawrence, you seem to have missed Kent's points, once again, with his letter in MRR #94. First of all, he did not say that since the government says it is illegal to do drugs, then we should abide by the law. You failed to really read the letter. Your "obvious" analogy of the draft and war completely has nothing to do with buying drugs or its repercussions. How does illegal drugs relate to the draft and draft resistance? Obviously, if you are anti-government policy, etc , you will resist and not support the draft. But by doing drugs, one is not opposing the government. More likely, one is supporting government actions.

This analogy cannot be utilized so easily between these two issues because the situations are not parallel. Kent did not say obey the laws against drugs. He never states that. He asks people to think about what their drug purchases connect to now. Writing it off by saying we have problems because it is illegal does not change the fact that drug purchasing still feeds the problem, that the government still benefits from it. For example, I do not buy cash crop items such as cocoa, tea, tobacco, etc. Our government makes money off of this and corrupts other poorer countries, exploiting the people and their land. I do not keep on buying these products saying, well, if they were not regulated by the U$A government, then all these problems would go away. Of course, my analogy is not perfect, since cash crops are legal. But I think in some ways, you can see what I am driving at. Drugs are another sort of cash crop for our government, even worse, since it is illegal, and they can remove themselves and hide behind a so-called war on drugs.

Perhaps if legalization, or as you better stated, decriminalization occurred, one would be able to burn out on drugs all they wanted without benefiting the government. But look at the legal drugs, alcohol and tobacco, in our country. Yes, having them legal is better than illegal, the violence and problems lower, but how much better or less corrupt are they? Multinational corporations own these big companies, and are known for sexism, racism, homophobia, etc. They produce another product for you to devour in this consumeristic and materialistic country. How many people actually grow their own pot or brew their own beer or make their own drugs?? Although decriminalization of drugs will help solve some problems, I personally find that looking for solutions within a corrupt system cannot be the end. Real change cannot come from working within the laws and the system. The system needs to be broken down. Whether this will ever occur is a bit doubtful. Nevertheless, it seems to be the only solution — a revolution of the system and of consciousness.

Lawrence, in your tirade blasting Mr. No Answers, you tie random points together. Did Kent say marijuana and heroin are equivalent drugs? He basically showed their effects primarily in the political realm. As he stated, what you do with your body is your own deal and waste, despite his personal choices and reasons. You tend to make a personal attack on Kent instead of his argument.

Perhaps drugs forced you to "look at social reality without the blinders of social conditioning that we normally wear," but what does this have to do with Kent's main point of drug use and the government's role. I also do not quite understand your concept of consumption of corporate food and energy products in relation to this entire issue. Yes, I agree it sucks, but you do have a choice (of course, not every single person does) whether or not to buy a pesticide laden product or multi-national product. To a certain extent, you can not support this shit. Anyhow, what does choice of these products have to do with the main argument. Yes, as you said, people have the choice whether or not to buy drugs...a bit easier than ridding oneself of corporate foods and products. I think that this is something Kent would like to get across, to think about your choices and the effects of them.

You start going off about the need of human beings to alter their consciousness. Well, I do not agree with this, but you are entitled to believe what you want. No one can really prove it. It all revolves around talk. Anyhow, why bother thrusting this out. Kent's main argument has nothing to do with this.

Then you so "daringly" throw out a tirade against straight edge. Yes, Kent is straight edge and does a straight edge fanzine, but obviously he is not Carry Nation or other bands. His 'zine is not typical of that scene. His opinions are well thought out and he is open for intelligent discussion and differences. But, he is entitled to feel the way he wants. You try to completely undermine Kent's argument by overlooking it and throwing out easy bait to deter people from his arguments. I think that the cracks about the straight edge movement (is there really one anymore in OC??) are boring and worthless to mention, and definitely a bit close-minded and presumptuous. What does this have to do with Kent McClard? At least he has intelligence and brings in thought provoking points.

Kent is far from being a conservative, a reactionary, a Republican. Who ever said that supporting drug use is some sort of requirement for being "liberal" or politically left-wing? No Answers deals with homosexuality, sexism, racism, war, socialism, speciesm, etc. I don't know, seems pretty far away from the right end of the so-called political spectrum.

I really get frustrated seeing arguments in which someone goes off on another, relying more on irrelevant prods on the other than serious inquiry and criticism. I cannot stand it when someone completely ignores another's comments, just skims over them and blasts it from a totally different direction. It is ridiculous that there is so much dichotomy within the punk scene...I do believe that a good amount of us are fighting against a lot of the same things. Why cut each other down and rely on name calling to make yourself look better, if your point is a valid or strong one, it will be seen. No need to put another down in order to elevate yourself. Anyhow, enough said. Healthy discourse is welcomed. Mindless, frantic cuts can stay away.

Sincerely through all the crap,
Kim Carlyle/ PO Box 410070/ SF, CA 94141-0070.

In regards to Lawrence (#94),

After reading your rebuttal to Kent McClard's letter, I had to submit something. Not only did he make you look ridiculous, but to get back at him, you had to rely on prepubescent tactics to try and glorify your opinion. In no place did Kent bring up straightedge, but you went off on an asinine tangent attacking a lifestyle instead of the displayed argument/ opinion. What would you rather see, a society filled with intoxicated, zombie deadheads, or a society where people thought for themselves — and if one chose a mind altering substance then so be it and if they chose to be straight then that's fine, too. From your rebuttal in MRR #94 you obviously have a problem with those who are fed up with drugs/ alcohol and the problems linked to them. Why? Saying that "Carry Nation, a bible thumping hag who made a career of taking an axe to saloons and destroying one of the few bits of solace available to the working class people in the late 19th century..." is a comment that could only come from a warped and deranged person. Why do you think there was a Women's Temperance Movement? Women in the 19th century were in a displaced situation.

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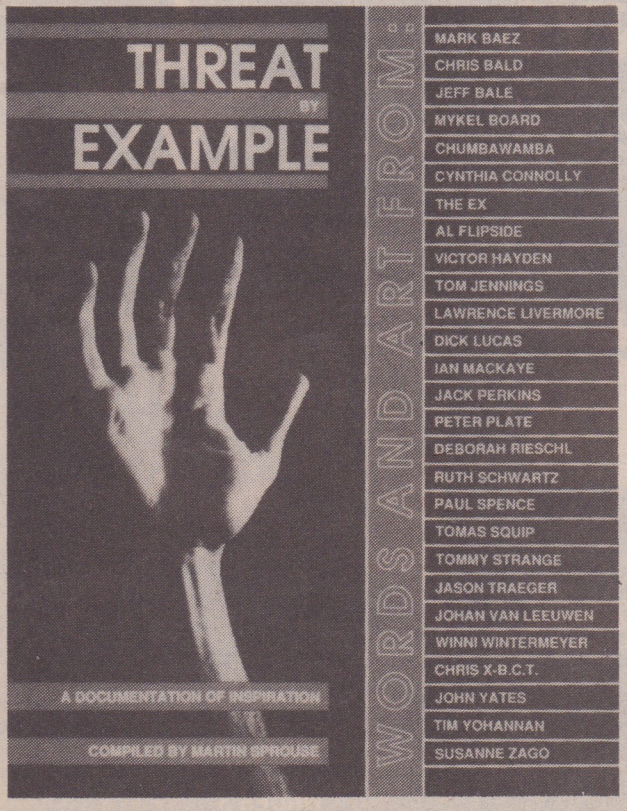

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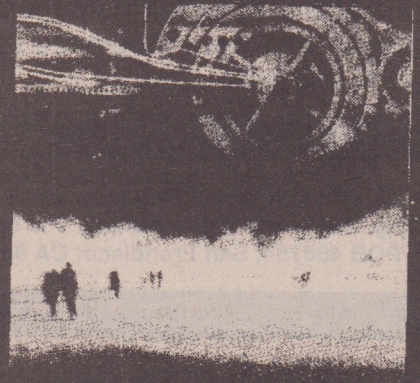

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YOU KNOW IT'S BAD FOR YOU

Letters

In America's history up into the 19th century, women shared an equal importance in helping to provide for the family's income by either manufacturing goods at home or working in the fields, as the 19th century came in, work went from the farm to the factory and America underwent a phenomenal social change. Because of this, women began to feel less important and needed. They were left to tend to the children, housework and other general home affairs. They could not vote, they lost all property rights upon marriage, they could legally be beaten by their husbands — to name a few things — so when their husbands were spending the family's money on alcohol and coming home drunk the women justifiably resented this. Of course the temperance movement was full of hypocritical religious rhetoric, but isn't obvious that it was necessary? The temperance movement helped to make the nation more aware of the problems of alcohol abuse and also led the way for the women's rights movement. You speak of alcohol being a solace. It's a fucking crutch. Plain and simple. I'm not some upper middle class rich kid, either (which you generalize all straightedge kids as being) — I'm 20 years old, I live alone and scrape by each month. If the workers of the 19th century would have spent less time sitting on their asses in the tavern and more time organizing demonstrations, walkouts, protests, etc. their slavedriving, inhumane employers would have had to change the worker's situation and this would have helped the workers and their families. Instead, the workers drank. The women at home saw this so they decided to act...and you condemn this?

In writing this I'd like you to know that Kent and I don't even get along and I do agree with you that drugs should be legalized. It's obvious that our government uses drugs to rid the streets of undesirables and to placate the lower classes, but don't you think that drug users are only feeding this corrupt system? In this aspect, I see straightedge kids being more anti-government than most of today's so called "punks." If someone chooses to do drugs/consume alcohol then fine, that is their right. In no way did I write this to glorify straightedge or condemn those who aren't — the naivety of your rebuttal and the interjections of straightedge and the 19th century Temperance Movement had to be addressed since you attacked both movements unjustifiably and since both movements were irrelevant in regards to the argument at hand.

Lastly, you mention that everything we do alters our concious state (I agree) — but why contribute to something that obviously doesn't effect our own concious but the universal concious?

Tony Victory

Dear Maximum RocknRoll,

I've heard that there's "no movement in a bad mouth." I believe that and try to live it. With that in mind, I will try to make this contribution to the on-going war of words in MRR an honest but hopefully constructive one. The controversies on my mind are: 1) Brian Lost vs. Kim Coletta and; 2) Lawrence Livermore vs. Kent McClard.

First of all, while Brian Lost raises some legitimate issues in his attack on Kim Coletta of Jawbox, his letter cries out for another perspective. Since I wasn't present at the show he spoke of, I won't comment on any of the specifics of his letter, only note a couple of points that seem important to me.

Number one: If a promoter promises a band a certain amount of money to play a show, he/she should be prepared to give them that. "To live outside the law you must be honest," Bob Dylan once sang and he was right. Unless we want to get into the ugly world of contracts and managers — and I, for one, do NOT — as an underground band or promoter, your word must be your bond. For Kim to ask for what was promised to her is not unreasonable. After all, she and Jawbox fulfilled their part of the bargain, didn't they?

Number two: sexism, even in our supposedly "alternative" community is not a joke — it is an all-too-real poison that sometimes infects even the most thoughtful and concerned among us. Wherever sexism is found, it should be pointed out and combatted. While Brian's friend who called Kim "Jay Robbins' homegirl" probably meant no harm at all, I am not surprised that Kim and Jay would find it offensive. As I know from personal experience, they have heard it all too many times before, as have so many women who have the misfortune to have a more "famous" male companion. Though it shouldn't need to be said, Kim Coletta is an intelligent and talented person who plays great bass and writes powerful words. Her relationship to Jay is irrelevant to those facts. "Kim wouldn't last in a band for six months if she didn't have Jay Robbins and geography on her side"? Come on, Brian, that's pretty silly to say and seems to indicate some "sour grapes" and sexism on your part, sad to say.

Again, I wasn't present at the show, so I can't say — perhaps Kim was difficult in dealing with the promoter. She is a serious woman who cares very much about doing things the right way with her band and her life, I can say that much. Brian is right in one way: Jawbox is likely to do very well — but mostly because they are a very hard-working, intelligent and talented band. As a founding member of Positive Force DC, I can also state unequivocally that they are certainly not the "money-hungry" band that Brian implies that they are in his letter. If they were, they wouldn't have done the half-dozen benefit concerts they have done with Positive Force in the last year and a half — all of them without getting so much as a penny of the hundreds or thousands of dollars they have helped to raise.

Anyway, enough said on this — I just wish Brian had taken the time to try to resolve his differences with Kim or Jay before taking his ill-considered gripes to the assembled MRR readership. Alot of energy might have been saved for more important things...

Perhaps nothing better summarizes the "diatribe-alogue" between Kent McClard of No Answers fanzine and Lawrence Livermore over the statement on the cover of NA #9 than that — wasted energy. While I am Kent's friend and don't know Lawrence (though I do respect his commitment and many of his ideas), the following words hopefully will exhibit no personal bias, just a sincere desire for the truth.

First of all, while I generally agree with the argument represented on Kent's controversial cover — that to support the drug industry is to support organized crime (be it of the legal or illegal variety) and to often rob yourself of just the weapons you need most to in order to resist social evils (i.e., your health and intelligence) — I cringed when I read the strident and righteous way that Kent communicated these thoughts. To me, his words seemed guaranteed to further polarize an already fractious and mostly unnecessary debate about "straight-edge." Just for the record, among many other important lifestyle commitments, I try not to use drugs and I encourage other people not to — and I still whole-heartedly wish that Kent had not resorted to such harshness and overstatement to communicate his anti-drug point, partly because it was indefensively and unnecessarily self-righteous and also because it seems likely not to be very "communicative", but indeed, counter-productive.

Nonetheless, there was no need for Lawrence — who obviously felt personally attacked by Kent — to respond in such an equally nasty, righteous and defensive way. To call Kent "unable to think for himself," "stupid", "a moron," et. al. is just foolish. Whether you agree with him or not, anyone who really reads NA can tell that Kent is none of those things — argumentative, yes, strident, sure, sometimes. But "unable to think for himself"? Never.

Furthermore, to say that Kent is "programmed by the corporate mass media and the religious right" and that "drug laws are the problem, not drugs" as Lawrence does is also silly and, moreover, demonstrably wrong, at least in part. Like Kent and Lawrence, I support some form of legalization or decriminalization of drugs and feel that some of the very real carnage caused by drugs — Colombian gang murders, drug murders here, much property crime — would be eased by this course of action. To the extent that both profits from and the expenses of drugs are keyed to their illegality, to that extent, crime will decrease with legalization, I agree. (Beyond practical considerations, I also believe on principled grounds that people should have the right to put anything, even poisons, into their body as long as they are not harming anyone but themselves.)

If Kent were just critiquing illegal drugs, Lawrence could have fairly have dismissed much of his argument with this point. However, Kent opposes legal drugs too — and it is, in fact, these drugs that cause the worst carnage of all in our society, largely unnoticed by the corporate media who are beholden to these "multi-death corporations" for advertising dollars. Cigarettes, according to the Surgeon General's Office, cause some 400,000 deaths each year in the US alone and countless more in the rest of the world. Alcohol is implicated in so much violence, death and destruction in our world that it has been called the "world's major public health problem outside of war and famine" by the Harvard University Medical Newsletter. These are legal drugs for adults in our society. Drug laws, not drugs, are the problem? Obviously it's not quite as simple as Lawrence would have us believe.

Lawrence also would have us believe that the human drive to "alter our consciousness" is a need as "primal" as reproduction and has been around for "ages." Fair enough. Murder, rape, dishonesty — all of these have been around since the beginning of recorded human history as well. Does this make them positive attributes of our society? Of course not! As far as eating food "altering" your consciousness, that, too, is true. But are we to equate eating a nutritious meal (not junk food which — sad as it may be for all the Straight Edge lovers of Snickers bars, etc. out there — is definitely a kind of drug) to getting stoned smoking pot or dropping acid? I don't think that these are comparable, certainly not in any meaningful or fair sense.

Is there a greater drug problem today than in the past? Hard to say — but I would guess so. Why? Is it just counterproductive drug laws as Lawrence would argue? I don't think so. Lawrence himself helps provide the answer when he (correctly) points out the ways that pesticides, auto emissions and other lifestyle choices in our present day help to destroy our Earth and ourselves. In other words, the 20th century is not an "average" century — indeed, it is unlike any other in recorded human history. This is the mass consumption century, the century of conveniences, of "progress." Badly

put, just as we are now more able to poison our world with our modern "conveniences," so, too, are we able to poison ourselves more efficiently with our massproduced, potent drugs marketed with lavish, sophisticated and massive manipulative ad campaigns.

It seems simple enough to me. Corporations exist to make profits and they have realized that huge profits exist in legal poisons. Whereas some industries need to fear recession, drug customers are just as likely (if not more likely) to buy in hard times as good times. These companies depend on our poisoning of ourselves to stay alive. Not surprisingly, they try to keep us using their deadly products with ads and movies and sponsorship of rock tours, of auto races, of tennis tournaments. This sounds like the mass corporate control Lawrence is talking about — but it's in the service of drugs, not against them.

Illegal drugs would be subject to the same forces — profit motive, free market and mass-marketing, CAPITALISM, in other words — if they were legalized entirely. "Why are there big bucks in cocaine?" Lawrence asks, pointing the finger at drug laws. "Why are there big bucks in alcohol?" I, in turn, would ask — and the answer is that there is a great demand for the stuff and it is not easily produced by the average consumer. The same would be true of legal cocaine. While Phillip Morris, Anheuser-Busch, R.J. Reynolds, etc. don't shoot their victims with 9mm pistols, who can honestly say they are any less the "multi-death corporation," the killers, that the Medellin or Cali Cartels are? Certainly not me. And, sad to say, anyone who uses such drugs DOES support such entities (unless you really do get your supply totally outside of such legal or illegal death mongers by "growing your own" — a real but fairly small group, I'd suspect) Thus, despite Lawrence's passionate plea to the contrary, we all do need to assess the moral and political aspects of our supposedly "personal" drug choices.

This is true even without going into "Brave New World" scenarios of social control through drugs. While I am very skeptical of any theory hypothesizing a conscious "conspiracy" to subjugate populations with drugs, be it pot, heroin, crack or any other form of "soma," I will make just one small note on this — Lawrence attacks Carry Nation (the woman, not the band) for trying to destroy "one of the few bits of solace left to working people" — i.e. alcohol. Of course, organized religion, too, was/ is a great "solace" to the working class — indeed, Marx called it "the opiate of the masses", the ultimate reactionary, counter-revolutionary force.

Many leftists (and, make no mistake, I am one myself) would immediately see the social control element within such forms of religion. Why, then, is it so hard to see that same principle in action where drugs are concerned? To a revolutionary, the working class does not need any illusory "solace" that keeps the status quo intact, (while, of course, shattering many indivdual lives) — they need a revolution. While Lawrence apparently means to link straight-edge to reactionary movements by this example, as you can see his comment can also be used in an entirely different way by a "revolutionary" straight edge approach — the straight edge I and Kent McClard would endorse. I do agree that there are reactionary straight-edge elements but, Lawrence's rhetoric about "Republicanism" to the contrary, Kent McClard is not one of them.

Let me be clear about one thing, however — none of this is meant to say that recreational drug use ONLY causes harm, or to blithely equate pot use with crack or heroin. Clearly, in Lawrence's life, drugs — especially pot and LSD — have played what he sees as a positive role in opening his eyes to social hypocrisy. Though I am happy to have found similar insight through non-chemical means (in particular, through punk rock) I don't dispute or denigrate Lawrence's life experience. It was also, as I understand, the experience of others such as Joe Strummer of the Clash — who in turn made a profound impact on my life. Perhaps, then, I am not so different than Lawrence after all?

This, to me, is a very important point — in many ways, both Kent and I have more in common with Lawrence than not. For example, neither of us would probably dispute Lawrence's point that we all face many important lifestyle choices, including some that probably may be more important than using or not using drugs. For example, if you read NA or the booklet to the State Of The Union album, you can clearly see that both Kent and I share Lawrence's concern about ecology and other issues. Still, to say this does not invalidate the legitimate ethical questions that also surround much of drug use. I would hope that Lawrence would at least grant Kent and I that much.

Furthermore, I personally believe that virtually all "luxuries" in this world from coffee to chocolate to fur to gasoline to punk rock albums cause some pain to this world and the people or other living things in it. As a result, I try (with the emphasis here definitely on the "try" part, since I am nowhere near to totally realizing my ideals) to live a simple, healthy life that leaves as small a scar on the earth and the creatures around me as possible. In full knowledge of my own failure and impurity, I encourage others to live in a similar way and ask for their support to help me live as I believe I should.

And do you know what? Again, I bet both Kent and Lawrence would basically agree with that ethic. Kent obviously feels that the ethical dimension of drug use is too often overlooked by the Left — and Lawrence believes that the importance of lifestyle choices other than drug use are too often overlooked by the "Straight-Edge crew." Probably both of them are right in some ways — so why can't we communicate in a constructive way that builds on our common ground, instead of blasting it to bits? Pursuit of knowledge to better ourselves and this world is an honorable pursuit. Debate clearly has its place in that scenario. But is it intelligent, useful debate when Kent is calling Lawrence "the liberal thought police" and Lawrence is calling Kent "a moron" and a "Republican"? I don't think so. Debate — especially between potential allies — should be a constructive dialogue, not a macho shouting match, a contest to see who can be most creatively nasty to whom.

Words are powerful things. Too often they are used to tear down when they could be helping to build. Ultimately, there is so much to be done for justice in this world...and so little time to do it in. Should we waste our energy fighting each other when we could be giving our support instead? The time, as always, is now for all of us to start living the life we've been talking about...

By the way, thanks for taking the time to read and consider this. From the heart,
Mark Andersen, Positive Force House/ 3510 N. 8th Street/ Arlington, VA 22201

Larry licks back,

Up in Mendocino County where the hippies still reign supreme, it's difficult to have intelligent discussions about issues and ideas. Why? Because any time you strongly express your own ideas or strongly criticize someone else's, you're accused of being "counter-productive" or "negative." People have a hard time distinguishing between what they think and who they are; attack someone's ideas and they assume you're attacking them.

Apparently the same thing is true in punkland. I wish I had a dollar for everyone who's told me what a "nice guy" Kent McClard is. I believe you, I'm sure he's wonderful, and very possibly I'd get along great with him. I don't think he's stupid, moronic, fascist, or any of those other adjectives. I do think some of his ideas are. Big difference.

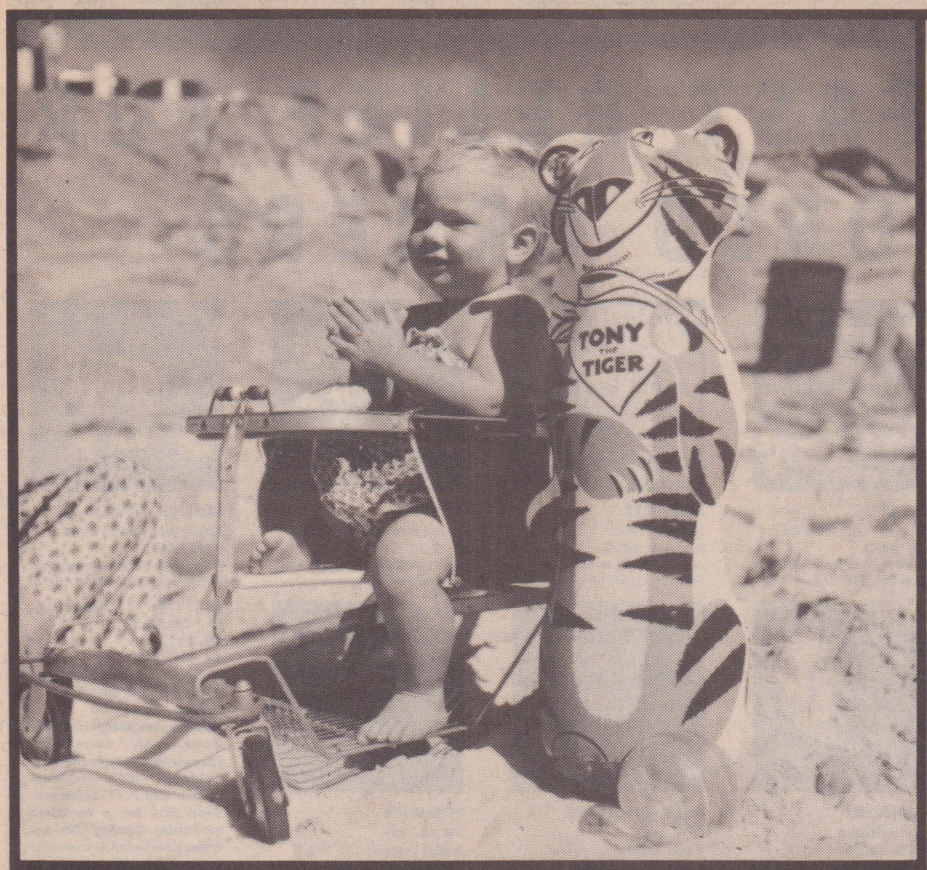
I see myself as a reasonably intelligent person, whether despite or because of 23 years of pot smoking and 15 years of acid dropping. Nonetheless my brain has harbored a large number of stupid ideas and no doubt still does. Any time someone can show me that I'm wrong about something, I'll be glad to listen. After all, I pay the University of California $2000 a year so its employees can grade my thinking; if some of you are willing to provide the same service for free, great.

With regard to some of your specific arguments: it's true that women were getting a rotten deal in the 19th century (and still are) and that the Women's Christian Temperance Union was the first chance many of them had to express themselves and work together for a cause they believed in (sounds like you got this argument out of the same book we used in my sociology class this spring). That doesn't change the fact that Carrie Nation was a bible-thumping hag who oppressed millions of basically sober, responsible individuals who simply wanted to have a beer or two after work. I won't deny that many people have harmed themselves and their families through alcohol abuse, but the vast majority of people who drink do so moderately. My parents, for example, typically have a drink before dinner, but I've never seen them drunk in my life. Why deny them their pleasure to protect those who can't handle alcohol? It makes no more sense than putting everyone on a diet whether they're fat or not.

Dittto for drugs. Some people can't use them. Millions of others can. Most people I know have used or do use drugs to some extent. None of them are "intoxicated, zombie deadheads." Many of them are creative, productive individuals who through their art or writing or music are making valuable contributions to society. Some of them, myself included, are honor students at one of the world's best universities.

The theory that if people didn't waste their time hanging around saloons or getting high they'd put their energy into more productive enterprises like overthrowing the government is an attractive but improbable one. It's akin to the idea (often espoused by leftists) that revolutions will happen faster under a right-wing regime than a liberal one because people will be more miserable. Unfortunately, history tends to show that miserable people are more likely to do miserable things, to themselves and others.

While it's true that Kent didn't specifically use the words "straightedge" in his diatribe, the attitude he expresses is practically a textbook definition of that concept. To claim otherwise is just toying with semantics. And to deny that straightedge is a reactionary movement is equally silly. While many of its followers are sincere and well-intentioned, its essential quality is a negative reaction to a perceived social problem. It seeks to narrow rather than expand possibilities. And because of its extremely narrow focus, it tends to divert vast amounts of energy from more important issues. I know that some straightedgers are convinced that drug and alcohol abuse are at the root of most if not



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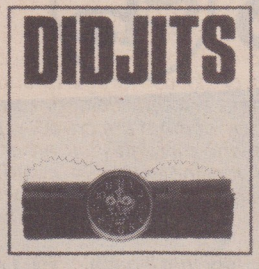

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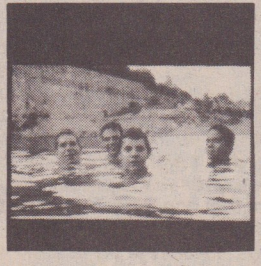

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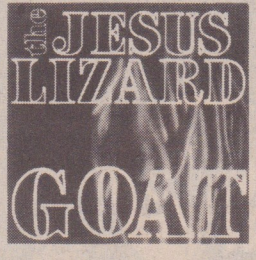

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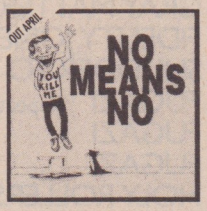

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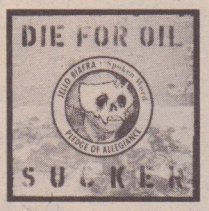

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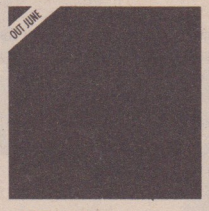

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all of the world's problems, but like any monodimensional analysis of a multidimensional issue, this is hardly worth discussing.

It's worth noting that attempts to reform people's behavior, whether by religious, political, or cultural means, all too often lead to totalitarianism and repression. In other words, the cure is worse than the disease. When I say that the need of humans to alter their consciousness is a primal one, I'm referring to everything from pounding a few brews to getting down with some Plato or Lao-tzu. History is full of people who took it on themselves to decide which forms of consciousness expansion (or contraction) are valid. I'd prefer not to be one of them. And equating consciousness alteration with murder or rape, by the way, is just plain twisted.

The type of world envisioned by all three of you is an idealistic one, but the streak of puritanism that run through it scares me. People just don't fit into neat little compartments. If you can live a happy and fulfilling life without drugs or alcohol, good for you. It's awfully arrogant, however, for you to assume that everyone else should be able to find fulfillment the same way you do.

One main objection I have to straight edge is that it attempts to impose ideology on reality, and when it doesn't work, insists that reality rather than ideology is the problem. My other objection is that straightedgers generally are no fun. Their dour, plodding approach to life reminds me of the 16th century Calvinists or 20th century Shiite Muslims. They write, speak, sing, talk, etc. as if they had hemorrhoids of the brain, and their discourse rarely rises above the level of clichés and catch phrases (I will make an exception to this rule for Mark's letter, which was well-written and mostly well-reasoned, though that opening statement, "There's no movement in a bad mouth" epitomizes what irritates me most about straight edge in general and D.C. in particular: it's vague, portentous, seemingly profound, and, as far as I can tell, means absolutely nothing).

As far as this "dichotomy within the punk scene," Kim, wise up. There are at least a hundred different representations of what it is to be "punk," and most of them are purely idiotic. I see no reason to unite with people whose values differ wildly from my own under the banner of a slang term which had outlived its usefulness by about 1979. To say that all the punks should stick together is just as ridiculous as saying that all Americans should stick together. I judge my companions by their thoughts and actions, not by their label. Anyway, as everyone knows, I'm really just an old hippie trying to subvert the punk scene. If I were you, I'd write letters and try to get me banned from MRR before I destroy any more innocent young minds.
Love, Lawrence

Dear MRR,

This is in response to the Woodenhorse interview in issue 95. What's the deal, does everyone out there think that everybody in Louisiana are racists? Thanks to Scott for defending us. Sure, there are a couple of bands here who are racists. But what about everybody else in the 'scene'? Don't we deserve some credit? What about the now defunct Red Army? Those guys spoke out against racism at all their shows. What about those of us who have actively protested against the election of David Duke? Speaking of David Duke, he just announced that he's going to run for governor in the next election.

You have to give some ot the bands credit too. What about the Detrementz, who are trying to put their past beliefs behind them, or so they say. (Look for Donny's N.O. comp 7" next month and a Detrementz 7" later in the Summer). What about myself? I do the hardcore show on the local college station WTUL. I refuse to play any racist material. Now it's time to plug my show: bands send anything — tapes, records, flyers (I announce shows everywhere, but only if I know about them) to WTUL, Attn: Ed Goyette, Tulane University Center, New Orleans, LA 70118. Or to be sure I get them you can send them to my home address.

Anyway, back to my original reason for writing. There are those of us who care about our 'scene' here. We don't believe in all that racist bullshit. So don't slag us all off because of the actions of a few. Bands don't pass us up when you're on tour. Come experience the hidden marvels of the French Quarter. Come drink until your heart's content. Don't come here expecting to make big money, because we don't have a big crowd here. Usually between 70 and 200 people. But you bet that you'll have a good time. I welcome all and any correspondence. Keep the faith.
Ed Goyette / 4119 Dryades St Apt A / New Orleans, LA 70115.

P.S. Thanks to the folks in Jawbox and Naked Raygun for making this year's marathon the best ever.

Dan-

To make my letter short I'll get right down to the point. While I support your endeavors to clean up a lot of the posi-values which get made topical so quickly, I find your treatment more like rough handling and the intent and clear purpose seem to get lost in the shuffle. As an example, your column in MRR concerning the infiltration of organized religion was extremely poignant and clear in your approach, but came off being something of a chore for you to talk about with the especially endearing close of "no more press tennis" at the end. I understand that too often these touchy topics end up being one session of name-calling after another, but sometimes you have to expect getting scratched when you enter the fray. It's hard for me to criticize when I know you do so much in so far as your column and with the various band-type projects you're engaged in now. Nonetheless, I won't relegate you as an icon who can have his say and then walk away from it as if it should remain unchallenged, and undiscussed.

No, I'm not a Krishna. I just have a few questions:
1. With your statements regarding "Temple Walls" I wasn't sure what you meant by saying "it's a non-threatening, non-vindicitive song about my feelings about organized religion." Is that simply saying to the Krishnas out there "it's nothing personal"? What do you mean by "threatening"? The most disturbing implication of that statement, for me, was that you were trying to espouse a watered-down opposition to what the Krishnas were doing. Regardless of whether they're out to co-opt HC, they are an authoritarian structure which has quite a few cases pending concerning drug trafficking and murder. Kirtanananda Swami Bhaktipada, one of the major gurus in the movement, was convicted for conspiracy in murder among other charges resulting in a maximum penalty of 90 years and 76 million dollars in damages recently. In essence, what were you getting at with your column? Was it just organized religion in general? Organized religion and the Krishnas? And then having discovered the topic discussed, what do you feel about it, and why do you attempt to deny the fact that you ARE opposed to, or are threatening, certain aspects of the Krishna intrusion?
2. In the portion of the column where you go on about getting telephone calls, reading fanzines, and all sorts of dramatic things, I was a bit puzzled as to what people (Krishnas) have been saying to you. I'm not entirely uncreative though, I can imagine that it was something quite terrible. But terrible how, and terrible why? Your column seemed to prioritize expressing boldness over discussion experience.
3. Where you discuss what your "tiny pinch of knowledge" regarding the Krishnas constitutes, you didn't really get into how or why you read up on Prabhupada, and why you've frequently visited temples. Was it simply a case of doing your homework, or was there a time when Krishnas Consciousness was courting with the man Dan O'Mahony so they could later use you with their sales pitch?
4. Most importantly, despite your protestations to the contrary, was there actually a vindictive feel to all of this? I'm not really sure anymore if that's so wrong; you look at Sam McPheeters who seems to be motivated against the Krishnas primarily because of his whole Steve Reddy/ Eulogy song experience, the well-documented brainwashing scenario. You mention people you had known becoming devotees, for them was that simple transition of lifestyle, or did they brand you as a "karmi" outsider and retreat to their respective temples? I ask only because Krishnas Consciousness seems to take a step beyond the usual youth crew, youth pride set of values and responsibilities. There's now an economic obligation which it needs to protect, that's what chanting in the streets and book sales are all about. ISKCON is what you get if you take the religious bliss. In terms of incentive then, they have a higher degree of job loyalty. You can begin to see it as an insidious give and take relationship based on lucrative goals and coinciding ideology which has a built-in provision for the temple's weekly allowance. Being cynical, I'm still not sure how creative a new devotee can be with the ideology, other than finding new ways of supplying ISKCON's economic needs. These ideas, of course, are not new. I wonder then, if something like this runs through your mind, why then you don't take a complete stand against it. I understand that there's really not a lot of evidence to refer to other than subjective testimony, but at the same time your bold statement, at times, seemed to be apologetic and only half-threatening, serving as an escape in case press tennis did come into play.

It's all too possible that I'm reading a lot into what was meant to be a simple message by you. At the very least though, there are some blank spaces to be filled in, and I'm interested to hear what your larger experience with the Krishnas has been. Re-reading this, and having listened to way too much EMBRACE ("emo-shit"? -ha), I probably am burdening you with a bit too much melodrama. But, oh well, at least I'm not hard yet.
Dave.

Dear MRR and readers,

My name is Inti and I'm writing about being ripped off. Yes, I don't know if it's as I think but I didn't receive something that I ordered.

I made an IMO of $68.50 to the famous Taang Records and ordered two Slapshot CDs, one sweatshirt and one long sleeve shirt of the same band. It was 9/10/90, more than five months ago and instead of the Taang 'two weeks by air service' (as stated on an MRR ad) I'm still waiting for my stuff! I've sent two letters

to Taang asking what happened to my order, if there was some problem in cashing my IMO or about the merchandise. I've included each time a list of my wants too, but no reply. At least some friends of mine received half of the stuff they ordered form Taang.. after more than 8 months! Anyway I hope that after this letter my order will be filled!

I just wanna throw some rocks around now:

Dan O'Mahoney - why do you sell records (like Voicebox and 411) with just two songs at $5? I really like your music but I don't thnk this is really 'alternative' to make 'singles' like Vanilla Ice or some other corporate band. Most of my hardcore 7"s have more than 10 minutes of music at the same price as your releases. As a friend of mine said, for your 411 7" it takes longer to put the record on the turntable than to listen to it.

To all hardline/Krishna-core bands — I'm ashamed that those people are a part of the scene. Violence and vegetarianism can't mix, and I always thought that if someone chose to be vege it's because they hate cruelty. I don't think there's any difference between violence on animals or on human beings. Also I don't think that religion can be related to SE or be "beyond SE", as Ray Capppo said. Religion is about rules and being controlled by them, Hare Krishna in particular is about closing your mind to the outside world and living in a mental 'shelter' (sic!) I've always thought that being SE meant having your mind free and thinking in a positive and, this is really important, creative way. To be ready to fight the outside world instead of being a white sheep in the herd and closing in yourself. I do like some Shelter songs but it's all the relgious trip behind it and all their controversial hypocrisy that makes me sick. I'm sorry, but it's not "Ok to like Ray" ...

I'm sad that part of the SE scene is into being violent, homophobic, pro-life, sexist and separatist. Fuck you guys, violence is stupid, homophobia is ignorant, to have an abortion or not is a woman's right. You guys better hang up your hoods and go to hell with all the WASP Yuppie motherfuckers.

That's all I guess. I just wanna thank Martin at Pressure Drop Press and Amy at Dischord for their concern. Love to all the MRR people and particularly to Larry Livermore the Punk Dad and Mykel Board the Pervert.

Take care and quit smoking.

Inti Carboni / Via del Boschetto 104 / 00184 Roma / Italy

Dear MRR and Steve,

It's a confusing world we live in and it is just getting worse. How can you be expected to know right from wrong when the lines are constantly being re-defined by those in "authority"? How can you live a clean life when commerce is so integral a part of society? Can a person "do the right thing"?

The answer to all of these questions is: no! you can't. "But Steve" you're saying, "if that is the case, then what is a politically-correct young punk to do?" Well, you are in luck today, kids, because I have decided to let you in on a little doctrine I call my own. Here is...

The Manifesto of Life in Capitalism

1. Don't buy stuff you don't need. Now, I realize that need is a relative thing. For example, I feel that I need good beer, baseball, music, and a daily newspaper. However, I don't and nobody does need excessive consumer goods like a 28 inch television or $120 running shoes (unless, of course, you're a video producer or a top athlete). Don't get caught up by the hype of fads or advertising.

2. Buy small when you buy. Avoid mega-companies like the plague. If there is something you need which is manufactured by a multi-national conglomerate, chances are that there is a similar or better version made by Ma and Pa Industries. Why buy Miller or Bud when small brewers like Abita and Anchor are producing much better beer? Remember to be careful, though, a lot of the small guys have either been bought by the majors or are phantom small companies invented by the big ones.

3. Buy second hand. It's a great way to both save money and recycle.

4. Speaking of recycling, DO IT! Too fucking bad if it's a bit inconvenient for you, the future of the world happens to be at stake here. Our stupid corporate neighbours will never learn to use post-consumer materials unless we make it profitable for them and the only way we can do that is to flood the resource market so that it is actually cheaper to use waste materials instead of new stuff. At my home, we separate our (minimal) garbage into fine paper recycling, tin recycling, glass recycling, newsprint recycling, compost, and boxes and toilet paper rolls we send to be used for crafts at the local day care. And no, we don't have a car. We take all this stuff in by foot.

5. Watch what you buy for packaging. If it is wrapped two or three times, look for an alternative with less packaging.

6. Avoid toxins at all costs. You don't need Ajax or Mr. Clean when a little elbow grease and baking soda or vinegar will do the same thing.

7. Conserve. Take shorter showers, turn out lights, walk instead of driving, put a brick in your toilet tank and flush less often, and turn the heat or a/c down a notch. It's no hassle when you get yourself used to it.

8. Try to get yourself a job that pays you what you're worth! Preferably with a small company. I know that's a tall order at the best of times in capitalism, much less during a recession, but keep it in mind for the future.

9. Talk to people and exchange ideas. There is nothing to be gained by sticking within your little clique and bitching about all the wrongs in the world. Try a little communication and see if it nets you any results.

10. Finally, get rid of your attitude! The world of punk is so full of self-righteousness that, after all these years, it still makes me want to puke. Give a little open-mindedness and a sense of humour a shot! You may even like it.

ENDNOTES: i) Of all the questions - and there are thousands — that remain following the Gulf War, there is one in particular which seems to have missed scrutiny: What about the United States' justification for the war on the grounds that Iraq had chemical weapons and was close to nuclear capability? Shortly after the outbreak of the war, Toronto Star reporter Richard Gwyn interviewed an Egyptian General whose name slips my mind. This General, who had gone into hiding because he didn't want to be questioned, is a recognized authority on the Iraqi military. He claimed that, contrary to what the United States was saying, Iraq was nowhere near nuclear armaments and had no way to arm SCUDs or any other missiles with chemical weaponry. When Iraq used chemicals on Iran, he said, they dropped them out of planes in oil drums! Obviously, this would pose no threat to neighboring coalition states with their sophisticated anti-aircraft weapons. ii) Is that thing in the "New World Order" header really supposed to be a camel? I guess computer technology really isn't that advanced after all. iii) Mykel, if you are really gone, you will be missed.

Usque Ad Mortem Bibendum!

Greetings to MRR Land...

So we've made it through the first quarter of 1991 — what fun. We've survived the first "real" war of the Reagan/Bush Error (oops, I mean era), and what a nice clean, sterile war it was. Film footage from news land looked as innocent as a game of Space Invaders. No blood, no guts, hey, like I said, a nice clean cut good ol' American war. just the thing we need to pump some mindless patriotism and a buy-American kick.

The results of our little roll in the sand with those nasty "turban-heads" (god forbid anyone consider them human beings, just like us) are this: American citizens young and old alike can now think war is good, and the motives of the USA unquestionably always for "good", patriotism as a new sales pitch, and worst of all - a continuous U.S. military presence in the Middle East as we continue to play watchdog of the world.

The insidious yellow ribbon is inching its nefarious way into every aspect of American life. It hides out in the corners of magazine covers, in storefronts, on autos, in television news graphics. Small-town ladies with nothing better to do lace up their entire towns with it. It has permeated merchandising in every store, quick-thinking companies are hauling in big bucks from selling sharmy yellow ribbons and other neo-patriotic American flag propaganda bullshit.

I don't advocate spitting on soldiers or shunning them, for they are just individual human beings, mere cogs caught up in the greater evil machine of our government. I say if you want to "support our troops" don't ship them off to be killed in some ludicrous, unnecessary war of questionable values. All the yellow ribbons in the world won't exorcise the demon of guilt and angst our nation suffers from Vietnam. Pretending this war was, as Bush sez, a clear cut case of "good vs. evil" doesn't rectify anything of the past.

The yellow ribbon becomes a blindfold over our eyes, keeping us from questioning the hypocritical motives of our own government.

Yep, this year is off to a winner start. My mood of late was enhanced by a high-school safety-punk citing me as a "dyke she could tolerate".

Oh, thank you, I thought, I am so glad I could fit in!

My mood darkened further when I read about Ben Weasel defending his god-given right as an American to smoke cigarettes and drink beer — like I care. I have been to art school, and I know it doesn't take a genius to figure out that it will be a sad day when the only art lauded by the NEA is nice, clean-cut SAFE art. Better Amish boys butt-fucking Christ than purty little flowers and land-scapes only being exemplary of the art produced in this diverse nation. Ain't this country big enough that we can have enough room to do our own thing?

Hhmmmm...maybe instead of thinking about it for five seconds I should have spouted off about boycotting MRR when boycotting your column would have been my best solution. Or maybe instead of listening to people like Dave MDC I should take as law the words of the much more informed Ben Weasel.

Are you yourself not one of the "lazy people" who are accepting the propaganda spewed from tobacco and beer companies? Ben, perhaps you try to be as irksome and irritating as Mykel Board, but unlike Mr. Board, who is much like an irritating grain of sand in an oyster that often produces a pearl, (a pearl of wisdom, in his case) you are like the irksome itch on the shoulder blade that cannot be scratched.

HI, TOM HERE AT VITAL MUSIC RECORDS. MY PARTNER JIM HERE HAS DECIDED TO LET ME DO THE TALKING FOR A CHANGE. WE'RE ALMOST A YEAR INTO OUR SWINGING SINGLES CLUB AND WE'D LIKE TO THANK EVERYONE FOR SUPPORTING US. LOOKS LIKE DESPITE POSTAL INCREASES, A WAR, AND THE RECESSION WE ARE HERE FOR THE LONG HAUL. (WE'LL HOLD OUR PRICES DOWN AS LONG AS WE CAN) WE'VE GOT A LOT OF GREAT SINGLES COMING UP AND YOU CAN STILL BACKDATE TO SEPT 1990 + GET A WHOLE SHIT-LOAD OF RECORDS AT ONCE IN OUR SPECIAL "PIZZA BOX", OR YOU CAN START WITH THE MONTH YOU SUBSCRIBE.
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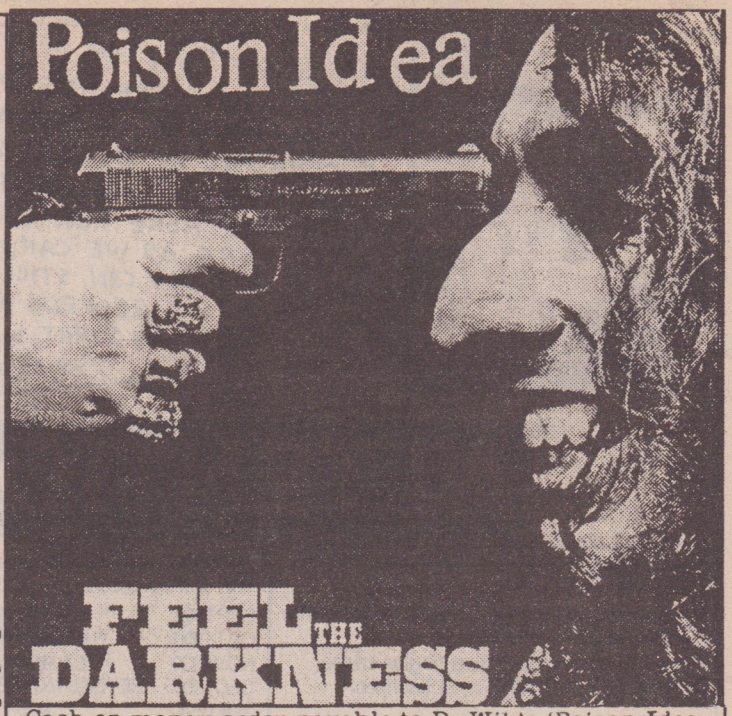

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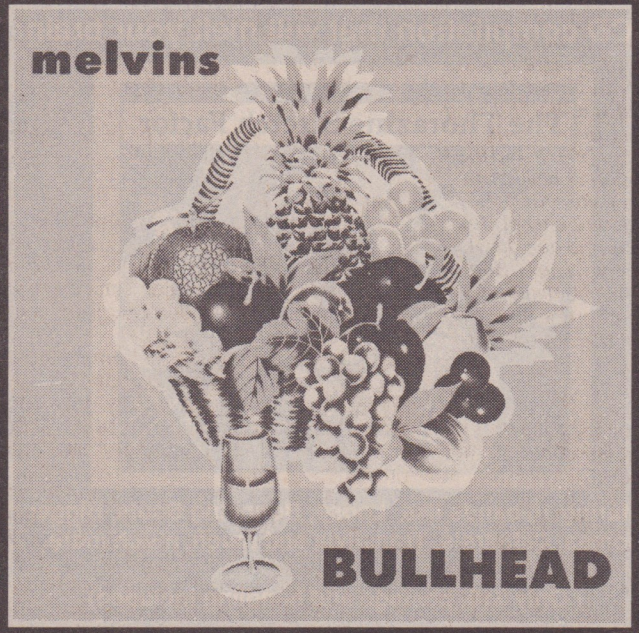

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Letters

Ben, you nor I nor any other white person can pretend even for a second that we know what it is like to be a black human being in our culture, where every aspect is dominated by white males.

Do us all a favor and stop pretending you know.

Well, anyway, end of rant. Thanks fer listening.

Peace, Cherie Bombardier, Somewhere in the USA.

P.S. Hey and howdy to Christine Griffin, Guy Davis of Baker Street, and Beij Beltrisi, excellent folks all, my deepest apologies for being a lame-oid pen pal person.

P.S.S. A practical use for all those yellow ribbons — ship them all over to Kuwait and use them to absorb all of the spilt oil.

To All The Patrons of MRR,

I am finally nearing my departure from Saudi Arabia. I've been here since August 28 and am due to leave Mar. 27th. Seven months of my life have been spent in a none ideal environment.

Many have written me questioning my reasons for going to Saudi to fight for oil and money and not registering as a conscientious objector to dodge the flight to Saudi.

The basic Joe that has served even a week here in the storm is eligible for at least three ribbons. My seven months, and various duties, qualifies myself for approximately eight-twelve ribbons, awards, and or medals.

I guess maybe I'm disillusioned but like Anne Frank (Diary of Anne Frank) I still believe that America is good. I still fly the flag and I consider myself patriotic. I'm twenty-four years old and I've been through my share of towns, have had my share of problems etc, etc. But I still believe America is a great nation. George Bush is a complete idiot but I don't have to hate America to hate the governing body. Remember the constitution does say "We the people."

I can't begin to explain the horrors of the casualties inflicted upon the Iraqi people, yet I also can't begin to explain the tales of the Kuwaiti struggles to survive in an occupied land. And then their elation to see "the Glory Boys" liberate their land to give them the freedom to live their lives as before.

Yet in all the horrors and gratitude I witnessed I still can not justify U.S. involvement in the Middle East. I can't justify the new world order to demolish an age old conflict in a setting to close to that of the Armageddon. I cannot justify the destruction of two countries to give one of those countries the thoughts that George Bush and Norman Shcwarzkopf are gods.

In a massive disinformation plan the Iraqi front line troops were believing that us "Glory Boys" were invincible and would not die even when shot and that we could kill them with lasers. A T-72 Russian made Iraqi tank pulled up to a stuck American Hum Vee (stress-immobile) and the T-72 occupants proceeded to pull the Hum Vee out and then surrendered to the "Glory Boys."

As I write this we have contingency flights readying for El Salvador. Sources also indicate a potential role in N. Africa. Will I go to these places if asked? Yes I will. I in my own self know that I will gladly die for my beliefs and my right to believe. That is why I joined the army. Yes the fringe benefits are great — college money — free room and board, generally, 5 days a week.

What does fighting in Panama, Persian Gulf, El Salvador, N. Africa have to do with my beliefs? I believe in America, if my gov't feels compelled to send me as an American to a foreign country then I will do what they say so I can retain my right to be an America. If I were not in the Army I would be protesting the war, giving blood, and doing everything to get those that are there to fight for my right to exist, to protest, to be apathetic.

When I'm off duty then I am on my time and I give a rip about nothing but like any other Joe, the Army pays me to do a job, I do that job as best as I can. And I'm proud. I did a hell of a job here in the Persian Gulf. I regret the politics behind it and wish we could liberate more of America.

The Army has basically been good to me. I've saved more money in the job than any other job I've had.

I'm not asking you to be patriots, I'm asking you to remember that it is our free country that allows you (us) to practice anarchy, apathy, and protest its system openly. Our forefathers fought for this right just as I hope that I may have fought for the future of another country.

As long as there are people that hate America, we will continue to have homelessness, racism, phobics, and hate crimes. If we stopped taking our rights for granted we would stop having a motive to exist.

It saddens me to see the ignorance that apathy is evolving into. Call me a martyr, but I still believe in your right to say anything and I will defend your right even when I disagree with you. Even call me Patrick Henry since he said it before me, but it's true.

I joined the military to protect our rights as Americans. Don't begrudge me because I'm patriotic because I'm patriotic for us.

Jeff Hogan (Snag)/ PO Box 36326/ Fayetteville, NC 28303

Dear Snag,

Oh, it hurts. How can killing thousands of Arabs, in the line of duty, make one proud of the job they are a part of? Yes, you make good money and have nice job benefits, and feel some kind of obligation in your work. So, if you're sent off to El Salvador to do more mass killing of people fighting for their independence, you will do it and, although it saddens you, you will be glad to do it. That's fucking weird. When the policies you support become more like the Nazi's enforcement of their New Order, to put it in historical terms you might understand, you are acting not in the interest of freedom, but more like the anti-revolutionary British and their Tory allies during the American Revolution.

Please don't include me in your "us" whose rights you are protecting. You are only protecting the rights of the rich, those who decide what wars we will fight and who to screw next. Somewhere along the line, the conflict between your dedication to your job and country and your abhorance of the particulars might bear some further examination. Tim

Dear MRR,

I am a British record collector looking for fellow collectors in the US. Like some of your other readers I also lost money to Dave Gilchrist in Canada. I have been trading with collectors in the U.S. for 15 years and it's bastards like Gilchrist which give postal buying a bad name. One tip if you're spending a fair bit of money is to send the seller $1 and ask him to photocopy the item you are buying. At least this way you can tell he's actually got the disc. (tho' it doesn't guarantee he'll send it!).

If any of your readers collect UK issues (any kind of music) I will be willing to search for them. I collect US 60s garage and soul and I have a wants list.

Dave Parker/ 28 Meldon Grange/ Heysham, Lacs LA3 2HH, England

Hey Tim,

I think you should add this little bit of information to the first page of your magazine. It concerns the address you gave for Moscow Rock Laboratory.

From experience I learned that any mail sent to the Soviet Union should have the address written in cyrllic because the majority of the Soviet mail carriers do not speak English.

I had the unpleasant experience of findinq out letters and parcels I sent to a friend in Leningrad were never delivered because I failed to provide a Russian written address...plus, if a Russian address is not written a lot of times the mail carriers will throw it away or return it because they see that translating it is too much trouble.

What you should ask the readers to do is, first write the address in Russian, then underneath the Russian address write it in English for our postal service, this way no problems can surface from the communication barrier. And insure anything they send if it's over $10. Unfortunately, (this sounds terrible!) I have experienced the stealing of parcels, and if this happens, if the parcel was insured, the sender can get his/hers postage money back.

Here's the Russian address:

МОСКОВСКАЯ ЛАБОРАТОРИЯ
103012 МОСКВА
СТАРОПАНКИЙ ПЕРЕУЛОК 1/5
С.С.С.Р.

The cover of the issue #96 cracked me up...mostly because I know most of your readers won't know what in the hell it says! ha ha!

The beginning just has names of people in Russian, and at the very end it: says, "Eat shit. Russian cigerettes smell bad. (they taste even worse). Take off all your clothes and run through Red Square. Eat a Commie for your Mommy. Eat a Capitalist for desert!" ha ha!

It's not in Russian, of course, but just the cyrillic alphabet set to English.

Hey! I should win a prize for this!!!

Catherine Test/ Portland, OR

Dear MRR,

We write to respond to the letter of Brian Lost of Erie, PA attacking Kim Coletta of Jawbox.

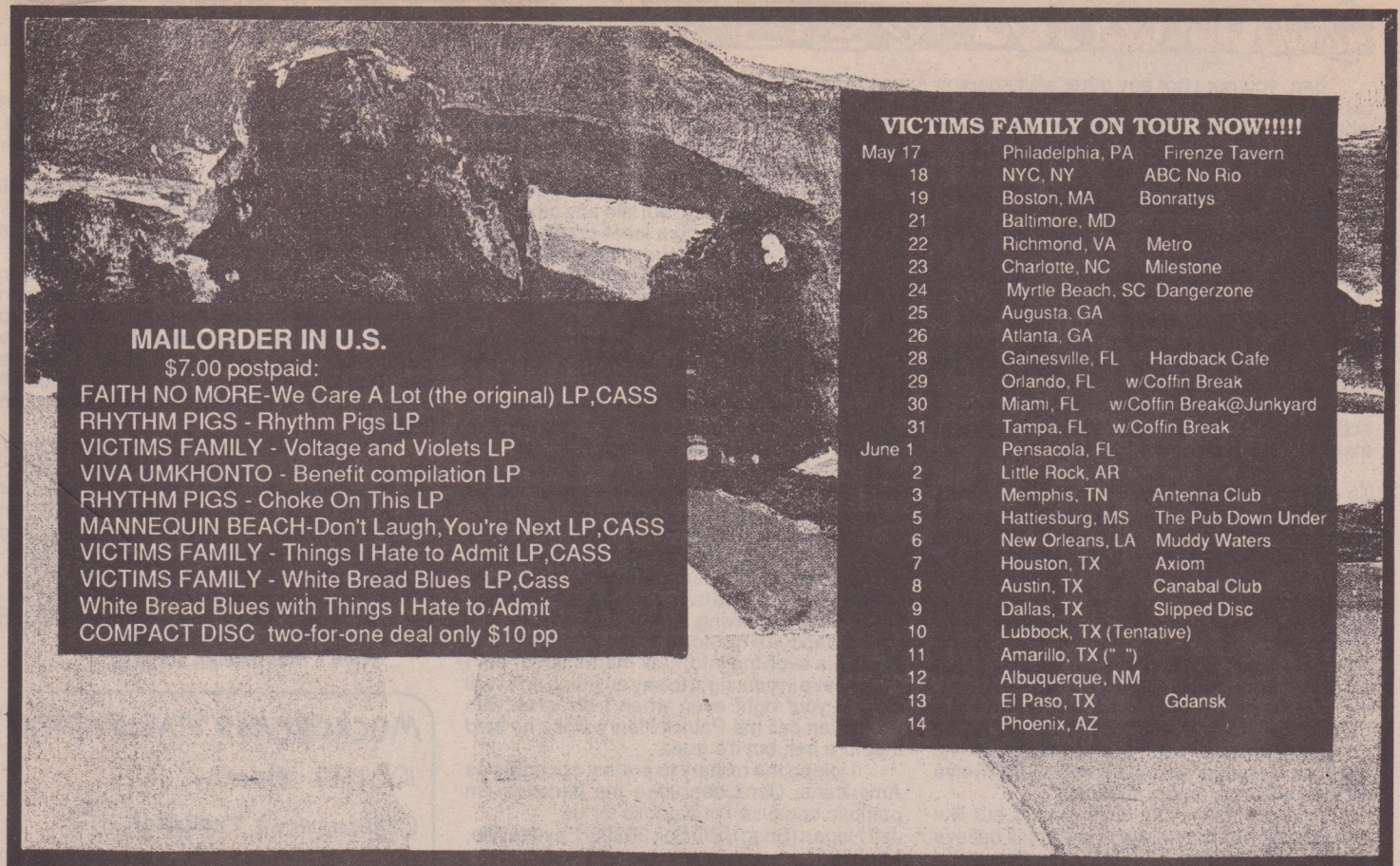
Brian says Kim is still in her "infant stage"and that she "wouldn't last six months in a band if she didn't have geography and Jay Robbins on her side".

Jawbox played in our hometown, Chapel Hill, N.C., last January and ended up staying at our house. Kim Coletta was friendly, considerate, polite and took us out to breakfast the next day. (Not exactly the money-grubbing "hardass" Brian described.)

As far as Kim's competency and the necessity of having Jay Robbins "on her side" goes, what kind of sexist bullshit is that? If Brirln had a problem with Kim's actions at one show, he might have written a legitimate letter about them. Instead he wrote a vicious personal attack of her.

There are few enough women in alternative bands. Questioning the competence and defining them in terms of the men around them is a form of harrassment which only alienates more women from alternative music.

Tris Laughter, Al Burian/ 505 N. Greensboro/ Carrboro, NC 27510



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Last year we conducted a survey and wrote a paper describing the punk movement in 1990 for an Anthropology class we were taking. The survey was very successful and we have decided to continue to chronicle the punk movement on our own. If you would like to help us out complete the survey and return it to the address below. Everyone who responds will recieve a copy. Our goal is to keep a running history of the scene throughout the next few years that shows that there is more to punk than the sensationalism that the media portrays. Our motive is to write about something we care a lot about, not to make any profit. You don't have to cut the survey out just use other paper. Thanks.

(1) Name, Age & Address:
(2) Name you go by:
(3) How long have you been involved in the punk scene?
(4) How and why did you get involved? Are any other members of your family involved?
(5) How old were you when you got involved?
(6) What is your scene like? What are you doing in your scene?
(7) Are you still in school? If not how far did you get? Do you think you've learned more in school or on the outside?
(8) How do your parents feel about your being a punk?
(9) What is (or was) your home life like? Where do you live now? What is it like?
(10) What style of music do you like? Why? What bands are your favorites? (eg: 77 punk, thrash, hardcore, straight edge, etc.)
NOTE: We especially need input on industrial, ska, oi and thrash if you like any of these styles please help.)
(11) Do you collect anything? (besides records or tapes) What made you start collecting?
(12) Describe your personal style of dress. (include hair, makeup and jewlery if worn)
(13) What are your opinions on the Gulf War?
(14) Are there any issues you feel strongly about? Why? What are you doing about it?
(15) Has your outlook on the punk scene changed since you first got involved? How?
(16) What would you like to tell everyone about the punk movement?
If you have a band or publish a zine let us know about getting your zines or demos.
Send your response to Mike & Kris 2834 N. Laurel Ave., Tucson, Arizona 85712, U.S.A.

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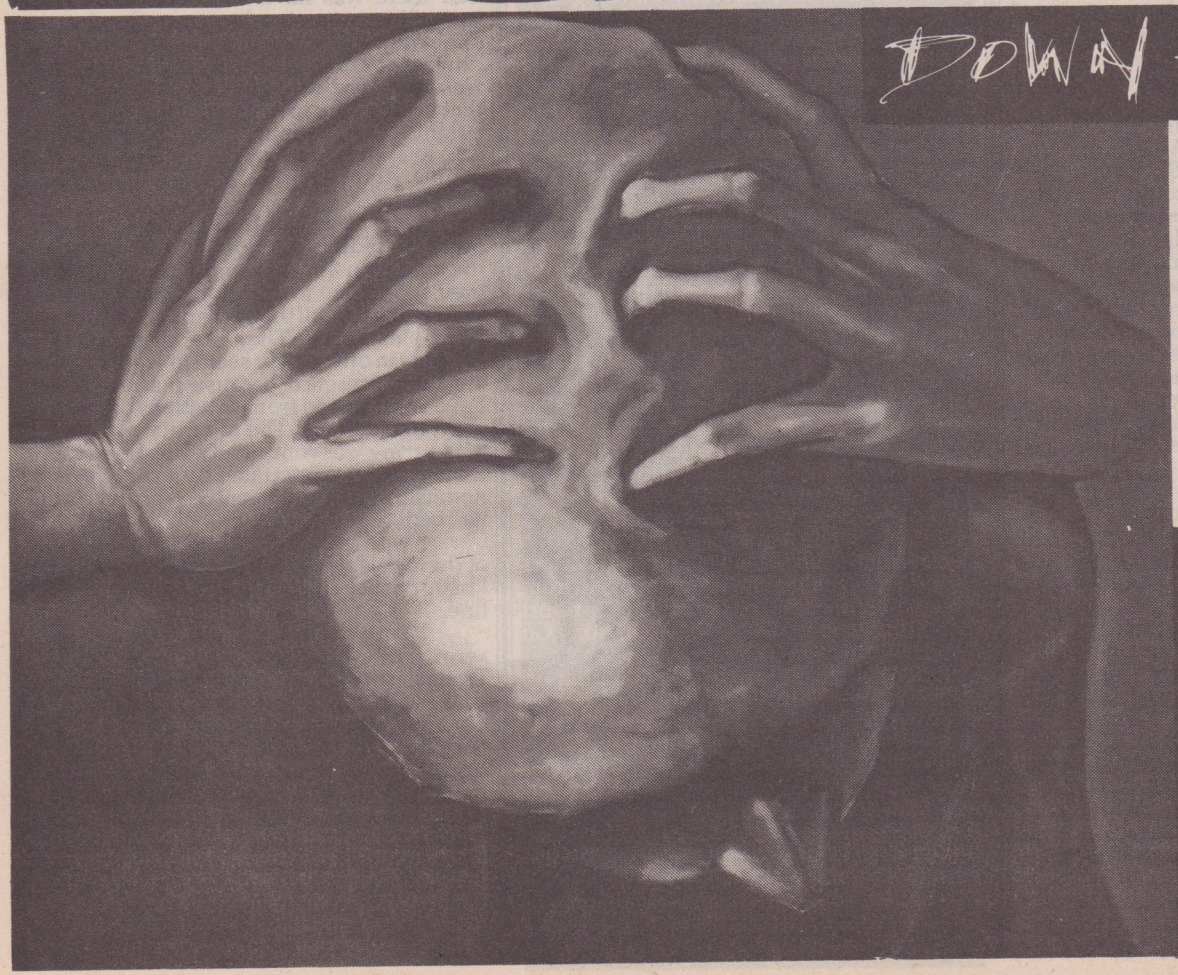

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COLUMNS

OPINIONS EXPRESSED ARE SOLELY THOSE OF THE COLUMNISTS AND ARE NOT MRR EDITORIAL POLICY

Mykel Board's contract with Maximum Rock'n'Roll came to an end last month.... Ooops, Mykel already tried that one.

Well, try this one on for size. Mykel just got back from two years in Japan and he's currently basking in the glory that all his NY 'friends' are heaping upon him, as well as in all the letters of support he conned you into writing. Since neither of these trends will last for long, rest assured that he will be back next month, desperately trying to regain your love and hatred.

His boss

Gardening with Eugene
Chadbourne

Sorry I haven't written lately, I've been ill with a severe case of war sickness. I felt the symptoms coming for months, as everyone did, then one evening just as the last cartoon show of the night was set to come on, my wife walked into the kitchen and said "Guess what Bush did?"

The six year old Molly was already confused because the great American statesman and philosopher Bugs Bunny had been pre-empted by a bunch of weirdos standing around frothing at the mouth about "air wars" and explosions that "look like Christmas trees!" It was decided not to share the news with her right before bedtime because wars tend to scare little children half to death.

What about the rest of us? I know I haven't been the same since. I won't write my own analysis of this debacle because lots of good ones are available, especially in this magazine. However, there have been a few things that have helped me survive which I will pass on.

Some people thought it was deliberately insulting to schedule such an attack so close to Martin Luther King's birthday, but the up side of this was that the great man's day came along, and it was time for reflection on why I am opposed to this conflict: I am a pacifist. I don't believe armed conflicts solve anything. They simply create horrible problems, which get worse and worse, until the next war comes along. Sort of like breaking your right leg to fix your broken left leg, except it happens to hundreds of thousands, millions, and nobody is left alive to even realize their legs are broken.

Saying you are a pacifist was not such a popular opinion in this country once the bombing of Baghdad had started. Buddies of mine were saying "Oh? But what about Saddam, we just can't let him do whatever he wants."

These situations develop because our governments are not planning ahead (with their brains) but planning behind (with their assholes.)

We help create monsters, then say they must be destroyed! It is a great situation for people who make weapons. If I could devise such an incredible scheme for the music business, I would be able to publish thousands of magazines such as this and distribute them free worldwide without even denting my bank account.

A few weeks later, the war sickness still rotting inside me, we had the great fortune of having Daniel Berrigan come to Greensboro to speak. Originally he had been booked to teach a class in non-violence at an area college. Due to the "political situation" they chickened out and cancelled him. The local Jesuits then decided to invite him to speak in their center. When public response quickly indicated their seating capacity would be insufficient, a local Catholic church set up the speech for a Sunday afternoon.

Looking around the packed church, I recognized many people from the community—friends of mine, people I knew of from their work in various political organizations and then many others I didn't know. Sitting a few feet away in the pew were "yahoos" out to disrupt the event, which I could tell from their severe expressions, nervous demeanors and "Support Desert Storm" buttons.

Anticipations were high when Berrigan began speaking. As a performer I could sense the great feeling in the crowd of wanting to hear something that would blow us all away, make everyone feel better. A sort of instant gratification. Berrigan instead proceeded in a low key manner, carefully building up a series of comparisons between the current situation and events forecast in the Book of Revelations. It was haunting when he spoke of a monster to be created from the parts of other monsters from the past, comparing this to the way each new war is conducted with techniques from past wars, and a determination not to repeat the strategical or PR mistakes of last year's wars.

His speech did a lot for me. Again it confirmed my belief in pacifism, but beyond this it encouraged me that opposition and speaking out against these horrible political events that engulf us all is an end in itself. One shouldn't let the reality that, no matter what we do, Bushes will grow, Quayles will fly, etc, etc, discourage us from living out our beliefs. At least we will be able to say to ourselves: I resisted. I didn't believe this horseshit. I didn't buy it and stuff it down my throat, smiling the whole time.

All in all, it made me feel a little better. Like the second or third day of a bad cold.

Meanwhile America turned into a disgusting place. Streets full of fast food parlors with their signs temporarily changed from "Burger/Fries/Shakes/99¢" to "Support Our Boys", "God Bless America," or "Go Desert Storm."

Our citizens were eagerly lapping up the idea of mass murder like a kittie kat with a pitcher of spilled cream. I felt like I was living in Nazi Germany — and tell me, what is the fucking difference anyway when you have people talking about "target rich environments", waxing poetically about how splendidly gorgeous the bombs look falling. When an air force dork comes back from murdering who knows how many innocents — (nobody was counting, they said later, they just shoved all the bodies into mass graves, Pol Pot style) — regretting that he would still be up there at work except "we ran out of bombs." I can just hear some Nazi coming home from work and saying "We would have killed more Jews but we ran out of gas!"

God, how sick I am of being a citizen of a country that will be remembered for things like this. The land that ran out of bombs.

Meanwhile, Israel was being praised for not retaliating. Tell me, would anyone have noticed if they had retaliated? How could you tell their bombs from ours?

It was good to get out of the U.S.A., which I did within days of the initial bombing "sorties" (another groovy military word, making murder sound like a businessman's lunch.) On tour with Camper Van Chadbourne, I was able to see the war from the European perspective, which wasn't a whole hell of a lot different. CNN was there to see. One could return from a gig and watch a bunch of twerps who are probably lousy in bed converse about whether nuclear weapons would be necessary.

Germans were pleased that, because of the war, some tv stations stayed on all night in case of emergency developments, filling in the programming time with porno movies. This was one of the only positive results of the war I have run into. And of course its typical of our civilization that mass murder in one part of the world can lead to more animated, lively pud-pulling in another.

A French woman complained about tv coverage that sounded a lot like ours. Fancy credits announcing the "Guerre dans le Gulf!"

Meanwhile people demonstrated everywhere I went and got a tiny bit of news coverage. One night in Stuttgart I was amazed that there was no local coverage of what looked like a massive demonstration, but the appearance of a dozen Hells Angels riding down a street in D.C. in support of the war was broadcast with glee! I wasn't surprised that outfits who love ganging up 60 -to -1 in a fight would support Desert Storm. But of course I know lots of bikers who are nice people. And I have met soldiers that are nice people, too.

I almost fell for the knee-jerk "we support the soldiers but not the war" nonsense the peace movement rapidly succumbed to, their patriotism in question. Soon I realized that I really hate all the soldiers. The Nurnberg principles apply. They are all murderers. Liberals in our society seem to want to tolerate their presence because many of them have volunteered from situations of poverty and hopelessness. The minority percentage of the army was continually questioned, as if mass murder perpetrated by a racially/economically/politically correct army would be...better?

My friend David Abbott provided one of the regular laughs of the situation with his "I support the war, I just hate the troops" line.

I hate the troops, too. When a local xerox parlor offered 10 free "I Support Our Troops" stickers per customer, I nabbed my share with eager designs to mutilate same. My first attempt produced nasty looking "FUCK THE TROOPS" stickers doubly vicious because of the cosmic implication of writing "FUCK" across the American flag. (Of course, there is nothing unpatriotic about smearing cheap adhesive across the back of a flag symbol!). I soon realized I didn't want to spend the entire day arguing with every person who saw the sticker on my jacket.

Eventually I created a "SUPPORT OUR BUGS" sticker for the Bugs Bunny shrine I

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keep in my office.

When the "mother of all surrenders " took place over one long weekend, I noticed no analyst dared to pluck the pacifist message of hope out of the proceedings: the Iraq army, man by man, had refused to fight the ground war .

Nobody seemed to share my idea. The Iraqis had surrendered because they were cold, hungry, wet, bombed to bits. Otherwise, they would have fought .

I'm not so sure. To me, it was encouraging, yet depressing. How irrelevant to be cheated out of the gore of hand to hand combat because we are so well-equipped to rain down death from our supremacy of the skies.

I recalled one of the few German editorials that veered from the chosen path of the allied coalition: it accused the west of cowardly behavior. If they wanted to fight the Iraq army so bad, why didn't they do it on the ground?

Meanwhile a correspondent reported the BBC had refused to announce my album title "Corpses of Foreign War" because in the light of the present situation it would be bad taste. It is not bad taste however for the British air force to drop bombs, of course!

I remember the frightening morning my plane landed in Frankfurt. Air transportation had gone berserko in the first few days of the air war. At least half the flights were cancelled. Airports totally lax about security were using the same airhead staff to implicate high security arrangements. JFK in New York, as a result, was exactly the same as usual: total chaos.

"Security was so screwed up that weekend that if anyone had wanted to try anything, it would have been easy," a travel agent told me.

I remember the rain on the runway, the pilots' voice breaking as he wished everyone the best of luck surviving "these days of confusion we're in," the headlines about missiles hitting Israel at the newstands inside.

I reached inside my head for comfort, turning inward from the horrible world outside into the inner peace of reading, the enlightenment obtained from history, analysis.

Howard Zinn's masterful "People's History of the United States" drove home the message, among many, that my country's entire economy is based on maintaining a current state of war. One by one, you see how each war you remember from history and some you've forgotten were unnecessary and evil, manipulated by businessmen and imperialists. Quotes from speeches and media coverage of the war with Mexico, World War I, World War II and, of course, Vietnam bore nasty resemblances to now.

Gee, we sold oil to Mussolini by the boatload just weeks before we condemned him.

Gosh, we agitated the Mexicans into an attack so we could have an excuse to slaughter them. Our shelling of Mexican cities from crude artillery was at that time considered the height of technologically sophisticated, "clean" warmaking. Needless to say loads of families were slaughtered.

How many? How many people died in Iraq?

"We ourselves are the prisoners of these numbers, these figures, these statistics—the millions; and millions upon millions," writes one of our greatest authors, Doris Lessing, in her stunning analysis of the Afghani resistance, The Wind Blows Away Our Words.

"Is it possible that our careless, our casual use of these 'millions' is one of the reasons for brutality, for cruelty?"

I see the reason within each of us. In junior high school, there were kids who laughed when they saw pictures of napalm victims, and kids who felt horrible and began talking about how bad the war is, risking physical injury in order to stand up for their beliefs.

It is going on in our schools right now. Some of the children don't like the idea of their president dropping bombs on families and killing them in their homes, block by block. Others don't worry go on repeating the excuses for murder they hear in official propaganda.

It is as if some of us feel some minute portion of the pain our country is causing from the safety of our plush little society in the U.S.A. We feel it, and we fight it however we can. I am one of these people, and I am serving notice to the murderous president, his volunteer army of killers and the crowds in the street waiting to shower them with flowers: I will resist to the end!

DAN O'MAHONY

TRIBUTE TO A BAD MAN

I'm out to lunch, it's just that simple. I haven't written one of these things in maybe three months. I'm in the basement at MRR house right now (my first time here in about a year) and I figure if I can't get back in practice here, I never will...

I had this talk last night, an interview and a short discussion handled by the mighty Tim Y.. It made me think.

We got on the subject of progression and more specifically of maintaining interest or participation in the underground. I'm in the dark as to exactly what I'm doing here and I want to talk about it.

I think a lot of the reason that so very many young musicians (yeah, like I can even hit a clean note!) are involved in the so-called underground is involuntary. It's not as if one can just step out in front of millions simply because they'd like to. Mass exposure and widespread acceptance are almost always forwarded by massive budgets and the support of outside institutions. Without such things at one's disposal it's easy to champion 'underground music'. There's nothing more embarassing than 'undiscovered' pop acts, middle of the road top 40 being played in restaurant bars, Holiday Inns and Princess Cruise lounges. Hell yes, an intelligent musician opts for the underground if they're thinking practically. The law of averages regarding pop success would suggest the musician has no other choice.

This is not a matter of principle though, I'd like to discuss something that is...

What would I do (what would you do?) if I were given a choice? Imagine for a second, oh underground musician, that they came for you. The means were made available to speak and sell to millions. Rock star, you'd have a lot to consider.

I'll go for it, I think about it every day. It's a ridiculous notion but I play with my mind, furthermore, I've been told I fancy myself a god. Whatever.

You'd have a lot to consider-
What do you want?
What are you willing to give?
Where is going to get you?

In the end 'pop stardom' is 'pop stardom' because of the 'pop'. It presents a mindless mirror and glamourized compliment to the status quo. Yak barf, *not what I want.*

It requires a constant and working knowledge of what people need and want to relieve the stress of bovine consumption, allowing only a small area for 'artistic vision'- only trite freakishness useful to establish you as the star and not a human being. Goat piss, *not what I'm willing to give.*

Pop stardom gets you to a place of selflessness. Creation and sacrifice in the name of image as described above creates persona not person, attention paid to the idea and not the ideal. I'm not excited about seeing myself at a distance. Pig doodle, *not where I want it to get me.*

Hell, I guess I'll never be a pop star.

I'd like to survive off music and mind alone though. I'd like to get paid, in money and attention. It's just a question of how much...

It's a question of-
What do you want?
What are you willing to give?
Where is it going to get you?

Yak barf?
Goat piss?
Pig doodle?
I ask that you take care,

CURRENTLY FUCKED.

Sam McPh eeters

"Pizza boy". That line from a GO! song has ingrained itself into my head, and I'd like to rebutt some of its inferences. This is not, naturally, geared exclusively towards GO!

Although "pizza boy" is only a one-second song, I feel that the tone it denotes is one that merits deeper analysis.To say that one is a "pizza boy" is to classify along the lines of a servant-master relationship as it is found in the capitalist system. In economic terms, the "pizza boy", as defined by GO!, is merely a component within the "value system" of goods and services. This, then, is by its own nature an important part of our everyday economy, one wherein an individual can be easily placed according to his or her labor value. But theoretically this is also an exclusionary value system. To use the phrase "boy" is to classify the system in a way that may not be entirely to the producer's advantage. What about the"pizza girl"? Or the "pizza man"? Or the "pizza woman"? To set these kinds of boundaries is to make delineations that will, in the long run, eliminate potential segments of the labor pool. Similarly, the phrase "pizza" can also be misleading. How many cuts does the "pizza" have? Does the "pizza" come with, say, mushrooms or pepperonis? Is it deep pan or traditional? These

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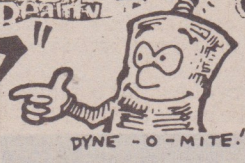

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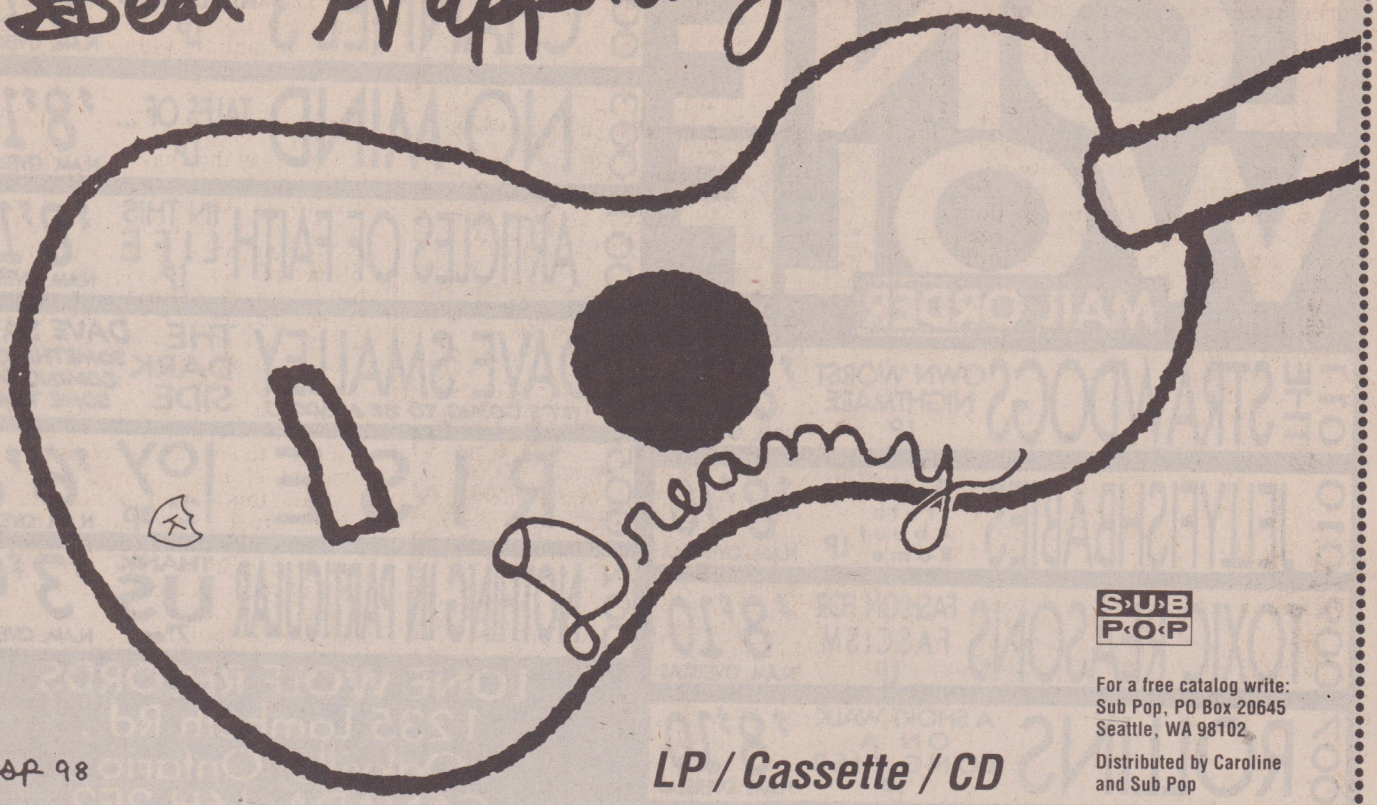

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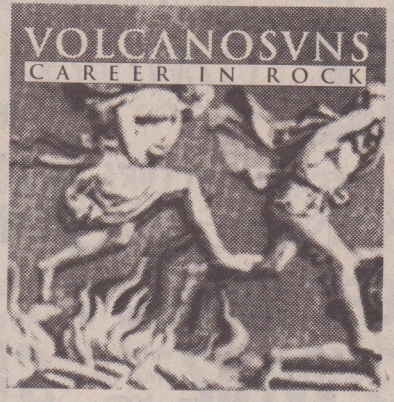

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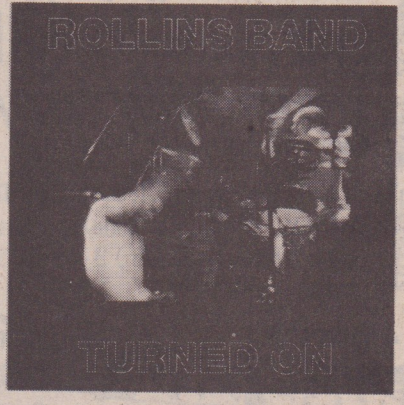

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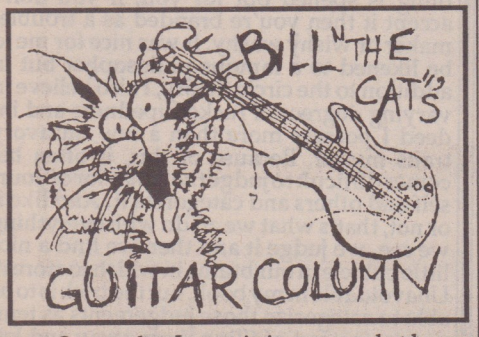
kinds of divisions are not, inherently, "good" or "bad", but merely part of the larger framework of systems services that all of us — GO! included — must operate within.

The "pizza boy" then, exclusionary references aside, must be nothing more than that segment of the population with the labor value sufficent to deliver said "pizzas" in the first place. Let's equate this with the larger, more generalized act of eating. A "pizza", once created — that is to say, once all the sufficient ingredients (ie. flour, tomato paste, anchovies, etc.) have been gathered and the proper equipment to cook a "pizza" has been assembled — infers the need for an eater. Naturally, not all those who are hungry are inclined to eat a "pizza", and that is not expected, but the very fact that such materials have been gathered to create a "pizza' in the first place denotes a concern with its ingestion. Those delivering it want it to arrive fresh and to be eaten, and to reach as wide a consumer market as possible. Extending this one step further, the delivery system which generates such definitions as "pizza boy" becomes reduced to a maximizer of cheap labor and edible material, although some may wish to find a more "politically correct" term.

This is basic economics, and part of "the system". If you've ever eaten a pizza, you've worked within "the system" on many different levels. You're not an autonomous being. You depend on, and are dependent on, others every step of the way. You are part of the system. It's conditioned into you, and you enjoy it, regardless of if you eat the crusts or not. The hardcore scene is merely a microcosm of the much larger, and statal, pizza-delivery value system and not inherently different.

Ok.

PS - Sounds like your college courses must be really exciting, Mr. Bullshit.



So one day I was sitting around at home waiting for my first baby to be born and thinking, "Hmm, I'll be babysitting every morning, just hanging out watching the kid sleep. I'll have so much time on my hands with nothing to do. Maybe I should find a nice constructive project to fill those long uneventful hours!"

Well, I was wrong about free time and uneventful hours, but along with the arrival of my son Daemien, the idea for this column was born.

I figured that all over the US and wherever, frustrated budding punk rock guitarists were wishing that they could find a teacher that was more interested in punk rock styles than mainstream rock, jazz or classical music (like typical music store teachers.) Maybe, I thought, I can help some of these people out. Also, it would be pretty subversive in that I could contribute to annoying lots of parents !!

I've been playing about 20 years, teaching for 12 or so; at home and at Contra Costa Alternative High School in Orinda. I can be heard on: MRR's first comp LP with Intensified Chaos, three LPs ("Them Boners be Poppin'" and various comps with Special Forces), Verbal Abuse "Rocks your Liver" LP, Fang "A Mi Ga Sfafas?" LP, Christ On Parade "Die Schlacht" split LP (one song with C.O.P.). Right now I'm rehearsing for the new MDC LP (my current band.) I've also sat in with Operation Ivy, SSS, Capitol Punishment, Vincent Van Go Go etc., etc. Also, before I got into punk rock, I played in a various assortment of rockabilly, reggae, psychedelic, pop, blues, R&R and country groups.

There! Now that I've established my credentials as a certified band slut, how can I help the aforementioned budding punk guitarists?

I can answer a lot of questions. They might be:

How can I stay in tune?

What are power chords?

How do I get into playing lead?

What the fuck are appegios and how can they help me?

How many possible ways are there to play (fer instance) an "E" chord and why should I should I bother to learn them?

What are the coolest sounding scales?

In addition to answering these questions, I can also write out songs or parts of songs in easy to understand tablature. Fer instance: Rikk Agnew's use of octaves in the Adolescent's "Amoeba"; D.K.'s East Bay Ray's rockabilly influenced lines in "Too Drunk to Fuck"; usage of drone strings like Motorhead's trademark sound and Stiff Little Fingers' intro to "Alternative Ulster"; bizarre Siouxsie and the Banshees' chords; Sex Pistols solos; Clash bass lines and more.

A lot of what I would do would be dependent on reader feedback. If this sounds at all interesting to you, write to me care of MRR or send mail to: Bill Collins c/o CCAS, 10 Irwin Way, Orinda, CA 94563.

If you expect a short reply, make sure you include a stamped self-addressed envelope.

That's it for now. Cheers!

In response to the letter by Rob R-Rock in April '91 MRR.

"It is a gross error to deem stupid or savage all those who do not correspond to our way of thinking." — Jose Joaquin Fernandez.

I think Rob R-Rock is a decent sort of person. Sure he has a silly name, but I'm not quite in the position to talk, am I? I've corresponded with him, and don't mean to attack him. Well, I do, but for a good reason. In an attempt to rationalize his straight edge philosophy, which I have no argument with, he says some rather uninformed things by generalizing about millions, no, hundreds of millions of people.

There seems to be a common prejudicial perception of those areas below the US geographically, infering that they're also below the US intellectually. Whether this is attributed to 'drug use' or some other inane social Darwinistic theory, the result is the dismissal of dozens of countries, which contain inhabitants speaking dozens and dozens of languages who exist at all levels of 'civilization' and social structure, and have cultures going back way farther than those within the US.

You say they have no reading or writing! Is that because these afore mentioned traits do not exist in those areas, or perhaps because you've never heen exposed to them? Try reading nobel prize winners like the Columbian Gabriel Garcia Marquez or Miguel Angel Asturias, or authors like Manlio Argueta or the Peruvian Mario Vargas Llosa. Have you never been exposed to folk writings, like gaucho literature? If you have no concept of the culture rich societies which exist throughout Central and Southern America, besides what is paraded on the TV to encourage tourism, is that because of their inadequacies or your own?

And this US you speak of, this "hotbed of intellectual achievement". True, the US has a generally stable government, one that has lasted quite a while without military coups or the high incidence of random violence so characteristic of many Latin American countries, but this is only because it has directly supported regional instability and the reliance on monoeconomic systems which create the need for reliance on foreign markets, thusly on foreign powers. The US has supported many fascistic dictators, like Castillo Armas and the Somozas, and overthrown far too many to list, including Arbenz, Zelava, Noriega, the Sandinistas. This was done to back what are perceived to be the US's best interests, although it's sometimes disguised as being to fight "communism", a buzzword which provides some sort of rationalization to placate the US public but was not always required. Arbenz's social programs of land redistribution (giving land to the peasants) was deemed "communist", so he was overthrown. The land was unused land owned bv a US firm. With the Freedom of Information Act, these widely documented imperialistic ventures are not far from your reach, although they'll probably not make most ethnocentrically biased text books. But feel free to open a book sometime. Read. Do research. Stop saying uninformed things which are an insult to a decent percentage of the world, showing off a selfish/self-centered mindset and worldview, and completely racist.

Like "a ritual spear sacrifice or two". Coca is very rarely used in rituals at all. It's used by the peasants to ward off fatigue, hunger and thirst, not as "preparation for animal slaying". That makes sense, as they're malnourished and poor. They are kept in that capacity, and don't think otherwise. A basic understanding on an area is needed to put things in any sort of correct context - the history, the people, all relevant factors. You can do this. You live in the "hotbed of intellectual developement," remember?

Let's look at the Inca, from Peru. Since they have used the coca leaf, and their descendants in the area — who still speak the Inca language, Quechua — they're open for crucifixion by the straight edge posse/crew/gang/clique. (Not picking on straight edge. There's nothing wrong with building an identity. Hopefully, though the idea is not to get so self-absorbed in the identity that the rest of the world falls by the way-side.) The Inca began about 1100. They used coca. Still do.

They had advanced knowledge of astronomy, metallurgy and architectural techniques. Thcy had a bureaucratic-type imperialistic government with a social welfare system, and treated those within their 2000 mile empire rather benignly. They had no writing, but developed an extensive oral/poetic tradition and invented the quipu, an intricate series of knots used to keep records. (Note: the Aztecs and the earlier Maya both had written systems, and the Aztec had the zero long before anyone else did and a calender more accurate than our own.) The Inca, like the rest of Central and Southern America, were devastated by the incoming Spanish/European settlers, as an estimated 95% of the indigenous population was wiped out within the first 70 years post-contact.

Coca was traded by the Inca within their vast empire. Most of the coca used today is grown in the same valleys. Maybe that's why DEA agents want to spray the area with dangerous, outlawed-in-the-US pesticides. Obviously, this is not in the best interest of the producing countries, and everyone knows this. Coca is the most productive crop in Peru, Columbia and Bolivia, and incoming drug money can provide, in some cases, over half of the GNP. In countries dependant on fluctuating markets for coffee or sugar for the peasants who can make much, much more money growing coca, the choice seems obvious. Dependency on imported oil and imported foreign products due to no conscious attempt to promote industry leads to a situation where, to badly paraphrase Malcolm X, the chickens will come home to roost. The US, Britain, Germany, and the other colonial, imperialistic powers have created these problems — ones which are based on short-sightedness, powerlust and greed, and the time is now to face up to them. Gosh, I hope I don' t sound too ' farlef t '.

Coca is not cocaine. It is not inherentlv a narcotic, although it does have mildly narcotic properties. The tea made from it is not as effective as that cup of coffee you downed last night at the 7-11. Coca is chewed by the peasants, and has been for about 4000 years, although it was really pushed by the incoming Spanish, who saw in it as a way to keep a leash on the populace. Outside of the upper class elite circles, cocaine itself is rarely found. Recently, a smokable form of coca paste has been developed, coca paste being the midpoint between the coca leaf and the processed cocaine. It's spreading amoung the urban poor, most notably street kids.

Anyway, getting back to the original point: Rob, there's so much culture you're missing out on, it really is a shame. Stop making blind, sweeping statements. There is so much going on in the world. Why not check it out.

Before I leave with a quote, I 'd like to apologize for condensing thousands of years of culture into a short essay. I hope I made the point I tried to. I'd also like to thank Doctor Burnett for her invaluable assistance in the preparation of this.

"The wrongs we suffer make city folks talk alot

But they're like tero birds who try to hide their nests:

They make noises in one place and hide their eggs someplace else.

And they pretend they can't get to the bottom of the problem:

While the gaucho is hounded without mercy by the law

They keep the disease as far as they can from the cure . " - Jose Hernandez, 187 2 .

Love, Mike Bullshit, PO Box 684211, Austin, TX 78768.

There I sat at 3:00 in the morning in front of a punk bar that only plays disco music, my arm resting comfortably in a pool of my own vomit. Quiet, peace and quiet was what I needed and for a few short moments I got it. Then the club DJ came out and addressed me.

"Hey buddy, you alright? Want me to call you a cab?"

I desperately wanted to answer him, to let him know that I indeed alright and that I would be departing shortly in the van parked across the street. Unfortunately, another pint or so of Michelob Dark was traveling quickly up the normally one way street I call my esophagus. I mustered all my strength to turn my head to the left and retched onto the cool pavement.

"I'm fine, really," I gasped, "I'll be leaving in that van as soon as those fucking limeys get out here." Another serving of heave was making its way up my gut. I managed to get out "Thank you for your concern" before I snockered again.

"That's right, get it all out," he urged. He turned and went back into the club. What a pleasant man, I thought to myself. I shall have to remember to come back here sometime and thank him properly for his kindness. He was a soft, dark-skinned, cherubic fellow and although he had probably spoken those very words to a million other miserable drunks, I was grateful just the same.

I paused to reflect on the evening's activities thus far. I had gone to a suburban club to see my friend Kamala who was on tour with her band and another band called Citizen Fish. Upon reaching the club, I had chatted with Kamala for a while and then adjourned to the bar where I met up with the people in the Fish band. The Fish are British and since I'm always interested in different cultures and whatnot, I spent about a half hour grilling them on important things like whether or not they have flouride in their water and what the hell ever happened to Benny Hill. After the gig, it was decided that Kamala and the Fish would stay at my girlfriend's apartment in the city and I planned on returning home, having another beer or two and retiring for the evening. Somehow it didn't work out that way. The Brits talked me into going out to a bar with them and before I knew it, I was sitting at a table three sheets to the wind, singing along with Donna Summer's "I Feel Love", and trying to make sense of the Brits' thick accents as they told Helen Keller jokes and screamed requests for "Play That Fuckin Music White Boy."

At some point in the evening, I realized that I was not only drunk, I was extremely tired. I eyed the cushioned bench up against the wall and envisioned myself stretching out on It for a little nap. Even in my inebriated state, I knew this was not a good sign so I beckoned for the eternally sober Kamala.

"I think I'm going to pass out," I said, "Maybe we oughta leave."

Kamala looked worried. I wanted to reassure her that I was in no danger of conking out and busting my head at that particular moment, that I just needed to lay prone for a while, but the effort seemed too much to even realistically consider. Kamala walked me out of the bar and we were proceeding across the street when I felt a sudden overwhelming urge to sit down. She had other ideas and guided me to the bar entrance where I sat down, which brings us to the beginning of my tale.

Truthfully, after barfing I felt mucn better. And not only because I had "Gotten it all out" as the well-meaning spinner of vinyl had suggested. I had learned a very important lesson in balance and it was very therapeutical. See, not only do I rarely go to bars, I also (believe it or not) rarely get really drunk.

I was relating this tale to a friend of mine who takes philosophy classes at a local college and he noted that my views on not only this particular incident, but almost everything I have views on, are consistant with those of a Mr. Aristotle. I'm not too familiar with Aristotle's works but basically his view of life is similar to mine in that we both see things in circles. In other words, when I liken radical left wingers to radical right wingers, I'm creating a circle in which radical behavior of any sort essentially produces the same consequences. Now, don't get me wrong, I'm not saying that radical behavior is bad, in fact I think it's completely necessary at least occasionally in order to live a satisfying life. What I'm saying is that radical behavior as a lifestyle, and the values that go along with it as being permanent is like falling into a trap. The thing is, the trap feels pretty good and it's safe and you don't really ever have to question anything anymore because everything is spelled out for you; if you don't accept it then you're branded as a troublemaker or wishy washy. It was nice for me to be likened to a famous philosopher but in addition to the circle theory, I also believe in varying degrees of fuckedupedness and indeed I possess more than a few unsavory traits myself. Because of this, it often becomes difficult to judge the behavior of yourself and others and categorize it. And like it or not, that's what we all do with everything we see, we judge it and then we find a nice little cubicle in our brains in which to store it. Unavoidable in my book, but the trick is to be able to categorize those judgements as temporary instead of filing them away and letting them sit there gathering dust. Unfortunately, that's exactly what most people do and if you wanna know why, just look at your own judgements and stereotypes. It's a lot easier (and more efficient) to assume that someone wearing a suit and tie and carrying a briefcase is a brainwashed corporate dupe than to take the time to analyze your judgement of that person and maybe find out that you were wrong all along.

Which brings me a little closer to the connection I'm trying to make between personal philosophy and me sitting next to a rancid pile of what was previously my beer. Since we all value consistency and deplore hypocrisy, we often let our personal judgements about ourselves get in the way of our own progress. In other words, if we change our minds about something, whether it's just because we feel like it or because we get new information or see things in a different light or whatever, we often fail to act on those

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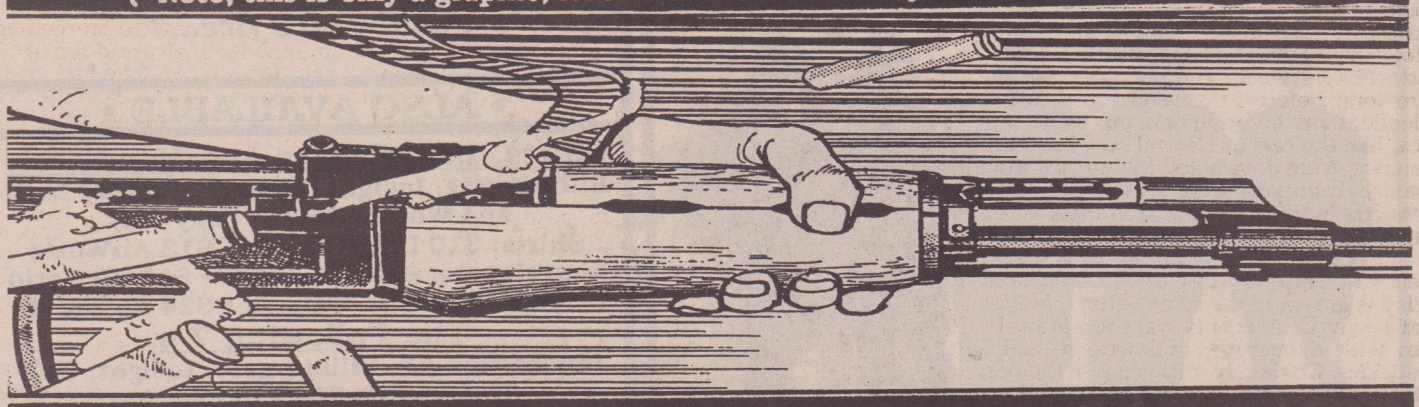

P.S. While you're at it you might want to pick up, if you don't already have three, issue #9 of Wajlemac Fanzine. It's got Unrest, Libido Boyz, Skankin' Pickle and oh, so much more. It's free with 75 cents postage.

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Other News:
Supertouch LP, Judge "The Storm" and the Ray and Porcell 7" will be out June 1, 1991.

Into Another from New York, have just finished their album. It will be out in mid June to early July.

The new catalog is almost done, it will have a poster of Youth Of Today from their last tour on it.

We are doing our own distribution almost entirely now (which makes one wonder what Mick Krash was talking about in the Inside Out review) so if you can't find the records, please ask the store to call us.

In July our California office will open to improve our distribution in the Western States.

The following people have had packages returned to us by the Post Office: Frank Gill, Max J. Willmann, Helen Middelon, Karl Wiesauer, Crunch, Pat Haley, No Name from Denver, Kimikazu Miyatani, Matt Dunmyer, Seth Dosach, Mike Nordstrom, Moon, Dylan Schaf. Please send us your current address and a list of what you ordered and your old address.

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" and it's the dwelling, on the would've, could've, should've but didn'ts, that turns my hand to a fist and strikes the stone to the flint, the igniting spark that engulfs my soul in it's fire..."

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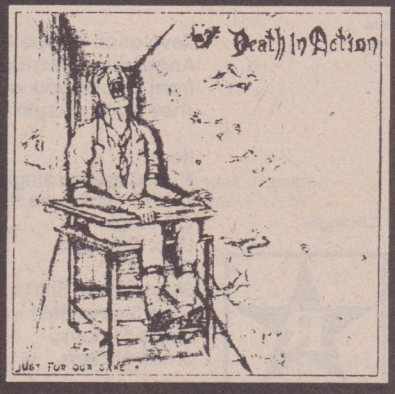

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changes because of a fear of being thought of as hypocritical and contradictory.

But see, if we have new information or different feelings on something and we choose not to act on it simiply because of our previous viewpoints, we're selling ourselves short and closing a lot of doors. And what it really all boils down to is a fear of admitting that you were wrong. For one thing, if you were wrong about your previous viewpoint, what makes you so sure that you're not wrong about your current stance? But that's the whole point? You weren't necessarily wrong, you just didn't have the information that you do now. And what goes along with that is the realization that in order to remain true to yourself, all you need to do is to understand that you're never gonna know anything until you can accept the fact that you really don't know anything.

I do have a problem with people who make huge changes in their basic value systems. Like, if you value honesty and then you turn into a lying chiseler, I think that's kinda fucked up. But if you value humans being able to live how they see fit and then blindly accept whatever the committee to save El Salvador is dishing out this week, you're selling yourself way short.

Radical behavior is necessary for change, but what about after change? Do you really wanna live in a society where racists and homophobics get chased out of town with big sticks? Not me.

Do you wanna live in a society where it's evil and bad if anti-abortion protesters illegally assemble in front of a clinic and harass innocent (at least in our opinion) girls while it's ok for anti-war protesters to block federal building entranceways and harass innocent (at least in their opinion) employees? I sure as hell don't. My kind of society would be one where everybody is allowed to have whatever viewpoint they want. The government doesn't want that but you're fooling yourself if you think the people who oppose the government do.

And what does all of this have to do with me getting sick from drinking? Well, I needed to get out and have fun and really sort of lose control, to not be in command of my situation for once. That's what I did by going out with a bunch of limeys that I barely knew and intoxicating myself to the point where they'd have to help me off the pavement and into the van. It was healthy for me to be sitting there puking, my head swimming and my legs wobbling. But that doesn't mean I've discovered some secret answer to the universe where all I have to do to acheive happiness is get blasted every night. It also doesn't mean that I have to quit drinking. It means that I learned how to let go of all the petty little things that are always nagging me, little chores to do, columns to write, homework, etc. and just have fun for a night. It would be far too easy for me to settle into a routine of getting wasted every night than it would for me to improve myself by figuring out other ways I can learn to let go of shit and have fun. Now, if I did that constantly, I'd never get anything done. But that's the point, and I really believe it's the secret of life. Learning to move around in the circle and constantly discover new things about yourself and using them to your advantage.

Reading through this, I can see how it could all be interpreted as bullshit but undoubtedly some of the people reading this will know what I'm talking about. And if you don't, at least do yourself a favor and keep in mind that no matter how wonderful and perfect any viewpoint seems, there is an equally valid and opposite viewpoint. And if you ever happen to be out on the town with a gang of drunken Brits, go easy on the dark beer.

Way back a long time ago, even before I was born, the Chinese Empire was the biggest and most advanced civilization on earth. Yeah, for a while they had some competition from the Romans, but that didn't last long, because most of the major Roman scenesters got into either decadence or religion, and meanwhile the German mad punks from up north were totally harshing on their scene.

Pretty soon it got to where no one wanted to put on gigs anymore, or even hang out at the forum, and the mad punks ran everything for about ten centuries and hell of people died from the plague or getting burned at the stake or eaten by rats or boiled in oil or else they got jobs as extras in Monty Python films and moved somewhere else.

Meanwhile everything was just cruising along over in China. Oh sure, it wasn't that great if you were a shitworker and had to slop around in the rice paddies all day, but usually you had enough to eat and a place to live, and the big scenesters kept doing all the usual rad stuff like writing poetry and making paintings of mountains that were like twenty feet high (the paintings, not the mountains) and inventing gunpowder, but making firecrackers with it instead of guns and bombs.

In fact they invented printing, too, way before the Europeans did, but they never started printing their fanzines like the Europe dudes did. Instead they would sit there and write them out by hand, even though it took about a hundred times longer and so there were never enough fanzines to go around except for the scenesters and their close friends.

That should have been a sign that there was something wrong with the Chinese scene, but nobody noticed, because it had been rad for so long that it didn't seem possible that it could ever not be rad. But what started happening was that someone would come along and say, hey, I figured out this new way of painting pictures that totally shreds. But all the scenesters would just go, hmmm, it doesn't look very much like the pictures that they painted back in the T'ang dynasty, and everyone knows that those were the best pictures ever painted. So their fanzines would all give bad reviews to the new paintings, and the artists would have to go back to being shitworkers in the rice paddies.

The same thing happened to anyone who tried to do new stuff in writing or history or philosophy or especially in science. Like someone would come up with a new invention or machine, and everyone else would say, naw, we don't need that modern stuff, we're already total rad just the way we are.

So things went along like that for a bunch of centuries. Nothing ever changed too much in China. Sometimes the kids would get bored and complain that there was never anything to do, but you know how kids are. Besides, everyone in the world knew China was the raddest scene happening, I mean it was even radder than D.C. and the East Bay combined.

But meanwhile shit was happening in other parts of the world. Like in Europe and the United States, they were inventing all these new machines and weapons and running around conquering everything in sight, and inventing whole new philosophies that might not have made the most sense in the world, but anytime someone's got enough guns and bombs to blow you into the next universe, you sort of have to at least listen respectfully to their philosophy.

But not the Chinese. They didn't give a shit about what the Europeans and Americans were up to. Barbarians, they called them, or white devils. Total posers, too. Like the Chinese used to say, hey, our scene was happening 2000 years ago; why should we listen to these suburban brats who just got their first Dead Kennedys record last week?

Eventually the European and American punks came stomping into China with their armies saying, OK, are you going to let us into your scene or not? But the Chinese just said, oh, it's the barbarians, are you here to give us money and learn from our great wisdom?

At which point the bombs and bullets started flying and the Chinese started heavily stressing. They got out all their books of ancient knowledge and read through all their raddest fanzines, but they couldn't find any advice about what to do when the barbarians were kicking your ass. In fact, it seemed that according to the ancient knowledge, there was no way this could be happening. Since China was the center of the world, and the fount of all civilization, it was obviously impossible for the barbarians to do anything that was superior.

But that was what was happening, and before too long lots of Chinese scenesters were thinking, hmm, maybe our scene wasn't as rad as we thought. In fact maybe it's not rad at all. Maybe all that stuff we were reading in our books and fanzines was just bullshit. Maybe the barbarians are smarter than us.

And just like that, the Chinese scene fell apart. Pretty soon the barbarians were running everything. Not even Chairman Mao's Militant Hard Line Straight Edge Commiecore faction or the Red Guard Fuck Shit Up Chaos Punks could breathe any life back into the scene, and when the Democracy Peace Punks tried to put on a gig in Tiananmen Square, it was total harshness, because the army brought in a bunch of barbarian tanks and guns and shot everybody. And you still think your scene is lame?

Anyway, so now it's 1991 and most Chinese people are still shitworkers in the rice paddies or in factories, and about 20 million of them are in one kind of prison or another, and the main thing most of them do is grow things or manufacture things for, guess who, the barbarians (that's us, folks). And all because a millennium or two ago, somebody decided, hey, we're rad enough, we don't need to get any radder.

So, as all but the most oblivious among you may have deduced by now, there is a moral of sorts to this story. As Jake Filth would put it, it's about "the punks" (in

COLUMNS

Jakeland, everything is about "the punks, excuse me, I mean "da punx"). But that's all right, because it often helps to interpret everything in terms of the punks, that is, to bring it down to the most elemental level, which is where most punks wish they were, when in fact it's my contention that most punks are in reality only yuppies without money.

But I digress. My main point of this month's harshatribe is that I am really getting hell sick of "the punks."

Oops, I just got interrupted by a lengthy telephone call from my distinguished colleague Ben Weasel, who agreed with me that most punks are stupid and retrograde (my words, not his), but that I "shouldn't be too hard on them" because people in general are like that.

(I hope I'm not blowing his cover, but all you Weasel-haters out there should know that in real life, as opposed to the pages of MRR, Mr. Weasel is a sensitive, brilliant young man whose bitter sarcasm and trenchant sense of irony stem entirely from his feelings of deep compassion for the much-beleaguered human race.) (You think they'll buy that one, Ben? I mean, no matter how dumb people are...)

But I was saying... Oh yeah, what really set off was the "punk picnic" they had in Frisco a couple Sundays ago. Now what's different, you might ask, between a punk picnic and a regular one, the kind you see in Michelob commercials? Well, the costumes, I guess, and the fact that "real" punks drink even shittier beer than Michelob.

But you tell me. Is there something radical about a bunch of leather, spikes, and chains types staggering around the park at one o'clock in the afternoon bragging about how drunk they are? Have any of you ever been to a frat party? If you dressed all the jocks and jockettes up in punk outfits, could you tell the difference?

Yeah, right. After getting into a big harsh-a-thon with all the straight edgers about how stupid they are, now I'm going after the drunk punks (and don't even get me started on the lamebutts who think they're helping destroy society by snorting/shooting speed, heroin, etc.; half of them will be dead in five years, and not particularly missed, at least not by me). Gee, I must hate everyone, huh?

No, actually I don't hate many people at all. But I have increasingly less patience with people who insist on thinking in ideologies and stereotypes. And punk fits into both those categories.

No one has thought of it yet, but somebody could make a lot of money publishing a "How To Be Punk" handbook for kids new to the scene. Lesson Number One would be to pick which year you want to conform to, either 1977 or 1982. And then there would be a set of tables showing you which records to listen to, which orifices and appendages to pierce, and how to cut/shave/color your hair in order to be as hell punk as possible. The correct political views could probably be summed up in another page, and then you could just party, dude, because you would have removed yourself from the necessity of having to think about anything ever again.

(Or as Ben W. suggested, you could just quit reading Newsweek and switch to MRR.)

Gosh, Larry, I can hear many of you saying, you certainly are in a bad mood this month. Not really. Actually, things are going better for me than they have in a long time, partly because I finally decided that boys are stupid and that it's a lot more fun to hang around with girls, who are not only smarter and nicer, but usually (though not always) better looking too.

But I'm getting pretty impatient waiting for punk to die and something more intelligent to come along. Yeah, I know, just a few months ago I started the Smart Punkz Klub and now I'm practically saying that it's a contradiction in terms. But I'm tired of a so-called counterculture that is incapable of doing anything but reacting. All over America, and the world, I guess, there are (mostly) young people who feel that they're speaking out against the madness that has overtaken society by dressing up in black and talking in the dourest of tones about anarchy and revolution and drinking beer (or not drinking beer: don't want to leave out all you straight edge dudes.)

Most of them will be selling insurance or hamburgers in a few years and reading *Option* or *Spin* and boring their kids about the good old days of punk rock, just like the fucking hippies tormented their kids about how it's too bad you missed Woodstock. Which is just as well, because the idea of today's punks running the world is only slightly less frightening than the crew who are presently running things.

Basically, most punks don't know much of anything. That's no crime; in fact, given the efforts of our current government to destroy our educational system, it's completely understandable. But by the same token, most punks don't want to know anything, at least not anything that doesn't confirm what they already know. History? Science? Philosophy? Well, dude, if it was important it would be in MRR or some other fanzine, wouldn't it?

Well, no, not unless you put it there, and that's my whole point. Quit listening to the old farts (including me, but also including the 19 year-olds who showed up at Gilman last year and who are already telling people what to do and not do based on whether it's "punk" or not). Look, take it from someone who had a mohawk in 1956 and a motorcycle jacket in 1959, punk is stupid, and so are you if you take it seriously. Yeah, it can be fun, and so can getting drunk out of your mind and passing out naked behind the garage (Hi Quitty!). But it's nothing to base a life on.

This is your world, boys and girls. Harsh as that may seem, it's also rife with possibility. Hiding in some subcultural ghetto may ease the pain in the short term, but the price you pay is a trivialization of your own humanity. Life has meaning only insofar as it's lived in community with your brothers and sisters. All of them, not just the ones with mohawks or who like the same bands you do. Build a world worth living in, for everyone, and I'll never make fun of your hairstyle or your nose piercing again. I promise.

MEANS...WHAT???? Just when you thought it was safe to enjoy a great PC thrashfest, you find yourself confronted with the same sexist bullshit we thought we were getting together to combat. I'm having a terrific load of fun, groovin' to one of the best shows I've seen this year (Nomeansno, Steel Pole Bath Tub), all mushed up against my fellow funseekers, when I feel a hot little hand copping a feel of my ass. Of course, this was quickly shrugged off as a "mistake" of someone so lost in rock'n'roll passion that he didn't know where his hand had gone. Then comes another grab of the rear, followed by hard groping at my crotch. I twist and look behind me but the hand disappears and there's so many people jammed together that it's impossible to identify the creep. A few minutes later a now familiar hand returns to my hindquarters (am I supposed to be getting off on this?). I grab the guilty hand and hold onto it as I turn around to face the motherfucker. He looks at me as if he's expecting me to be so turned on that I instantly shove my tongue down his throat. Instead he is greeted by my fist in his face. After quite a scuffle, bystanders manage to pull me off him and he runs off to the other side of the club. "OK," I think, "this is some warped dude who thinks this is the way to get laid." Ya know, "she wants it—go get it. That's what rock'n'roll is all about, right???" At least I showed him that he can't get away with that crap, right???

I'm laughing at the irony in the fact that this is all taking place during a performance of none other than Nomeansno. Isn't it great to see that this young fella has truly taken the message to heart? Well, I'm hoping I've helped to make <u>something</u> sink in, etc. It's all over for now, the show goes on...so I'm rockin' out to the last, climactic tune of the evening when I notice the asshole making his way back through the crowd towards me. "Shit, what's next?" All of a sudden he lunges past all the writhing bodies and in a great big 'fuck you, bitch, I can grab anybody's cunt whenever I want to' gesture, he shoves his hand really hard between my legs like someone ready to rape. I lose all control and become one big mess of fists and knees in the fucker's face. One grand hero attempts to deteach me from my "victim" and tells <u>me</u> "if <u>you</u> don't get off <u>him</u> we'll call the police." I'm gaping in disbelief but refuse to let the asshole go. A few more feeble attempts are made to stop me, all while the guy looks at me while my fists fly at his face as if to say "I don't understand <u>why</u> this crazy bitch is doing this to <u>me</u>! I didn't do anything wrong!" A few women pat my shoulders like mom, telling me to calm down, asuming along with everyone else that I must be some jilted girlfriend...or maybe I just couldn't handle the thrashing. The asshole jumps back in with the crowd and everyone stares at me like I'm some fucking lunatic.

After the show I tell some acquaintences about my experience and they ask me, "Well, are you sure it wasn't an accident? That happens, ya know." FUCK! I think I've experienced enough of these things to know the difference between hands and bodies flying about in a punk rock frenzy and a violent sexual assault! What are you going to ask me next? "What were you wearing?" It's the same old 'couldn't happen here, must have been an accident...must have been some outside cause...must have been provoked' bullshit attitude we all thought couldn't exist among such an enlightened crowd. This ridiculous response from observers is just as pathetic as boys who use highly physical audience situations to vent their sexual frustrations and apparent hatred of the opposite sex against individuals. How many times has this kind of crap left people feeling like they have no alternative but to go stand on the sidelines, or to leave, and possibly not come back to such events? Why does it seem impossible to have these kinds of assholes thrown out? Because nobody else seems to think it's really such a big deal. "Oh sweetie pie, don't get all out of control just cuz someone's touched you wrong, boys will be boys..." What??? I thought we were a little more grown up than that. Where did all of you go? Hello?????

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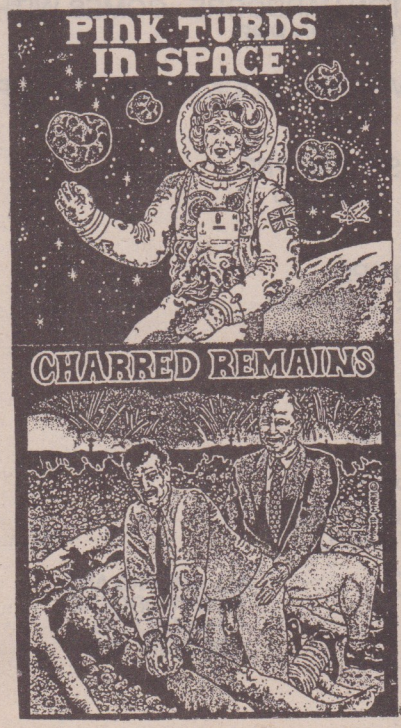

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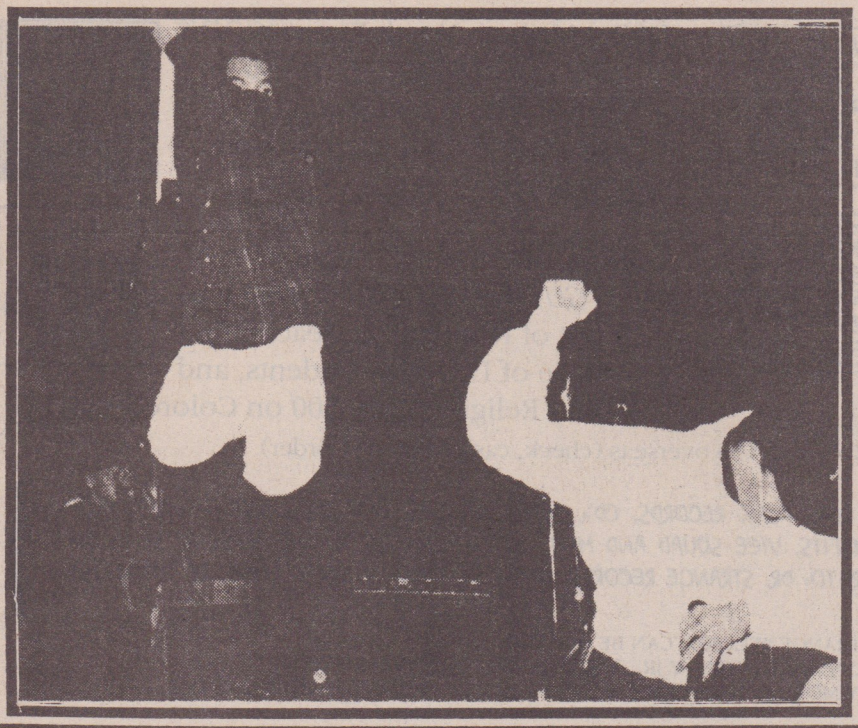

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WELCOME TO THE CRYPT

By Kris McL/ PO Box 867262/ Plano, TX 75086-7262/ ph # (214)517-1230

OK, OK I know the Misfits are not every one's favorite band, and I know liking them has become somewhat of a cliche, but, there are still people out there who enjoy their music, and their records are certainly sought after. In this article I am going to touch on Misfits rarities, not all the Plan 9 ones that will keep all you die-hard Misfits collectors up at night.

When we are dealing with Misfits rarities, on of my favorites is the alternate sleeve to the "Horror Business" 7", since in my opinion, it probably is one of their best records. Apparently, when Glenn Danzig had the sleeves made up, he originally had a full length picture of the group in a sort of a "Night of the Living Dead" type pose (all the band members appear to be groping for the camera) for the back of the sleeve. After he had the sleeves printed he realized the print shop hadn't done a very good job of the sleeves (they came out a dark gray and white instead of black and white). Being the perfectionist that Glenn has all ways been, he decided to destroy all the sleeves and possibly use the picture at a later date, which he never did. Glenn and Bobby Steele embarked on the task of destroying all these sleeves, as Glenn did not want the picture in circulation, it was too good a picture for that. While Glenn and Bobby were destroying the sleeves Barry Hennsler from the Necros came over and being one of the few record collectors at the time, just had to have some. Glenn ended up giving Barry about 7-8 sleeves, Glenn kept 2-3 for himself, and gave another 2-3 to other band members and that was it, all the rest were destroyed, that's right there are approximately 15 or so of these puppies floating around. When the "Horror Business" 7" was pressed, the pressing plant made a mistake on about 20-25 of the yellow vinyl records and put A side labels on both sides of the record. Of course, there is also the infamous black vinyl edition made for press kits, only 20-25 of these were made.

Glenn Danzig's solo single, "Who Killed Marilyn?", had one of these mega-rarities come out of it. Between pressing the black and the purple vinyl records, approximately 25 purple and black marbled records were made, since Glenn didn't want to pay the pressing plant fee to have the plates cleaned between colors. (Contrary to popular belief, of the two colors, black is the rarer with only 500 pressed).

Glenn was always big on having acetates made. Although I have never owned one, I know many people that do. Acetates supposedly exist for alternate versions of the following songs: "Where Eagles Dare," "We Are 138" (from Evilive recordings), "T.V. Casualty," and of course the one everyone hopes to see in his or her lifetime, the "Teen-agers from Mars/Static Age" acetate. I have heard the alternate versions from the acetate and can safely say they are incredible!

When the "Evilive" 7" was released, Glenn had some singles left over after doing the Fiend Club edition, so he decided to make '3-Packs'. 33 '3-Packs' were made, each record having a sleeve with a picture of Glenn, Jerry Only, and Doyle respectively. All of the 3-Packs were numbered and autographed.

As well as the aforementioned records, there are several test pressings and various other mispressings floating around, who knows, with a keen eye and a full wallet you may own some of these mega-rarities some day. All Misfits fans looking for these items feel free to contact me, I may be able to help yo find some of these records and more!

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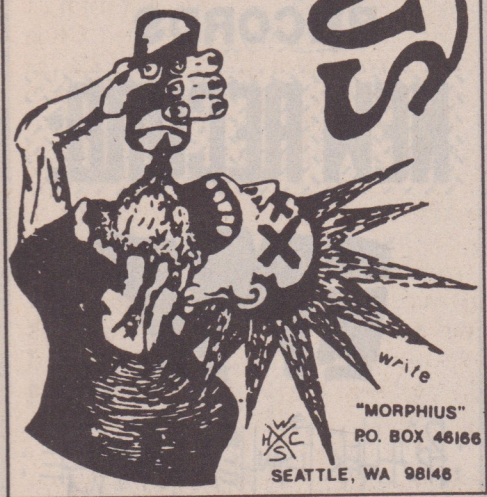

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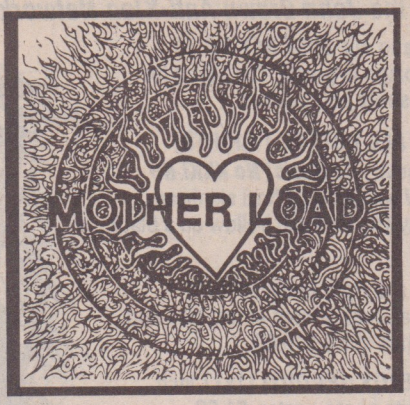

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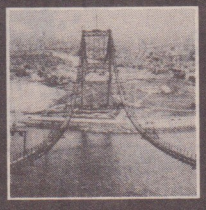

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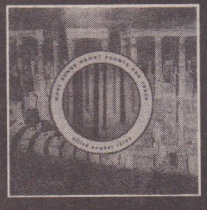

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POSITIVE FORCE

NEW WORLD ORDER: WAR #1... D.C. PUNK PERCUSSION

This is in no way intended to be a full summary of anti-war resistance in DC, just a general overview with special emphasis on events Positive Force organized or participated in as a group. Mark Anderson / Positive Force DC

While many in DC were outraged by Iraq's brutal invasion of Kuwait, our concern over Bush's hypocritical and counterproductive response to the invasion very quickly began to mount and resistance to the US policy began to grow. By the end of August, Positive Force joined a broad local coalition of over 40 groups opposing to both the Iraqi invasion and the Bush Administration's rush towards war. Each week the DC Coalition sponsored demonstrations and vigils in front of the White House that grew in size from two dozen in August to the 3000 who showed up on the cold and rainy day of January 12th to the more than 100,000 who marched opposing the war on the 26th.

Each week a different group took responsibility for the demo, with each event coordinated through the Washington Peace Center, the historical clearinghouse and meeting ground for all sorts of groups ranging from the Quakers and other faith-based dissident groups to revolutionary Marxists to African American groups to college students to the DC punk community. Working with the Coalition, Positive Force sponsored a "Punk Percussion Protest", on November 24th, with roughly 200 people attending and with instruments ranging from pots and pans to snare drums to several 50-gallon oil drums. Shortly thereafter, a permanent percussion protest vigil across the street from the White House in Lafayette Park was begun, much to the increasing annoyance of George Bush who eventually initiated a clampdown on protest in the Park saying that "those damn drums are keeping me up all night"!

As the January 15th deadline drew near, more and more people became involved in numerous diverse ways opposing the war. While DC—unlike most of the rest of the USA—remained solidly with a majority of people opposing the war, it and its suburbs are also very influenced by the government and military establishment—to say nothing of the liberal "protest" establishment! Nonetheless, posters, graffitti and other "non-establishment" forms of opposing the war began to sprout everywhere. (The enclosed posters are merely samples of many that were produced November-February.)

Positive Force had been planning for some time to do a protest/outdoor concert with Fugazi on January 12th across from the White House that would would focus attention on the plight of the homeless. Now with the war looming up, PF and Fugazi decided to widen the focus of the protest, to explicitly oppose the war and highlight the connections between homelessness and expensive militaristic adventures such as Desert Shield/Storm. Since it turned out that the 12th would be the final Saturday before the war deadline, it was also determined that we would work together with the local Coalition to hold a common rally alter a silent vigil by religious groups led by the Dorothy Day Catholic Workers and the Unitarian Universalist Committee, followed in turn by a Punk Percussion Protest (PPP) and finally the Fugazi concert. While tllls might seem to be a somewhat unlikely combination, we worked together fine.

However, Mother Nature was not making it easy for us. January 11th found DC in a fullfledged blizzard. Though the temperatures on the 12th rose into the 40's, it continued to rain on and off. Nonetheless, given the gravity of the situation, we plunged forward. The silent vigil turned out not to be so "silent" as a dozen members of the homeless advocacy group, CCNV, tossed body bags over the White House fence and blocked the street, igniting chants of "No Blood For Oil". They were duly arrested. Meanwhile the crowd had swelled to over two thousand and growing—despite the horrible weather—and quite spontaneously (and with little regard for the carefully-laid plans of the organizers!) the PPP began and continued through the rain (AND the planned rally) till the beginning of Fugazi's set. While DC has seen many a PPP, none had ever had the size, volume or intensity of this one, which probably had 1500 participants at its peak and could be heald miles away. Scores of police were deployed on the White House Lawn and in the street. Meanwhile, ignoring the cold and persistent drizzle, PF and Fugazi finished preparations for the concert. On a DIY-made stage with a banner reading "There Will Be Two Wars" (a reference to the war over there and the war of resistance here) behind them, Fugazi began with the drum-driven instrumental, Brendan #1, providing a powerful transition between the PPP and the concert. While the 1000 or so more religiously-inclined members of the crowd headed to the Capitol for a rally, there were still close to 2000 hardy souls who braved the cold and intermittant rain for a full-fledged concert by Fugazi, complete with the White House and police in the background, short speeches by members of CCNV and PF, as well as pointed commentary from Fugazi over the nature of the war and the need to oppose it *now*, and not later. While the day ended with all drenched to the bone but happy, much more work was ahead.

People are no doubt aware of the large national marches that took place on January 19th and the 26th, so I won't comment on them other than to say that both were powerful, useful AND imperfect in important ways. Once the war broke out, there were protests going on nearly nonstop across from the White House—so many that is impossible to comment on them all. While there were tense moments and many people were arrested, outright mass violence (i.e. riots) never erupted. For its part, PF continued to support these demonstrations in every creative way possible and continued doing our own work helping spread information about draft resistance and conscientious objector status. We held a concert on the night of the 26th after the mammoth march to raise money for the national War Resisterts' League and the American Friends Service Committee for their work against the draft and militarism. The concert featured the bands Holy Rollers, Shudder To Think, Jawbox, Desiderata, and Fly as well as speakers from WRL, Walt Whitman High School, Students For Peace (who co-sponsored the event) and PF and raised over $3000. As is customary, at each of our concerts, PF produced free booklets with info on the organizations being benefitted, as well as info on the war, homelessness, alternative news sources, and ways to resist the war and help the community. Around 3000 were ultimately distributed at our different events.

While there was a powerful momentum to the anti-war work in DC, the momentum of Bush's war was even greater. While plans for dramatic disruptive CD actions were floated, tne progress of the war overtook the resistance here to the extent that PF's next planned PPP (on March 2nd) took place AFTER the ceasefire and was only sparsely attended. Those of us who went did so out of a strong desire to show that, no matter what the rest of America felt now, flushed with the intoxification of "victory", we STILL
opposed the war. The police had erected fences to keep us in the Park, however, and had imposed new restrictions confining us to the use of only "hand-held" percussion instruments. The police ultimately arrested an oil drum as well as two people for the "crime" of opening the gate on their new metal fence. Most of the peace percussion vigilers had been cleared out of the park (for "security reasons" or "disturbing the peace") and, presumbly, our fine president was now resting easier. As a result, the White House and its beautiful tourist attraction, Lafayette Park, resembles more and more a militarized fortress, symbolizing in a bitter ironic sense the walls between American people and its government.

Despite the considerable blow to the peace movement, resistance and organizing in DC continues. PF has tried to do its part by organizing a benefit concert with Fugazi, Citizen Fish, Cringer and Autoclave to raise money for the Washington Peace Center (whose resources were severely drained by the anti-war effort) and Fairness And Accuracy In Reporting (FAIR). The point was to highlight the impact of the media on our lives, to decry its role as a cheerleader in the war and to tell the community that in spite of Bush's "victory", the peace and justice movement will not be beaten down. The event, held on April 12th, raised over $4300. PF is planning another benefit to focus attention on the plight of the Palestinians and planning a demo at the Israeli embassy (among other events) to be held in June/July of this year. Meanwhile, the war on America's poor and forgotten continues and DC remains the "Murder Capital Of America"...all in the shadow of the White House. But tourism is up, now that threats of "terrorism" have faded, so I guess there's SOMETHING to be happy about any way... ha ha ha...

NEW WORLD ORDER

WAR #1

THE GULF WAR AND AMERICAN CULTURE

ASSEMBLED BY DAVE STEVENSON

By now, most who have bothered to look are familiar with the failure of the war with Iraq as foreign policy. In past issues of MRR we've detailed the vast human costs, the scale of environmental destruction, and the lasting regional instability ushered in by US imperialism. But we believe that it is a mistake to limit our discussion of the war to these important but superficial topics. Over the next several months, we will continue to offer analysis of this war, and militarism in general, which will hopefully inspire some deeper thinking about our own society and the ways we resist the oppressive and violent policies of the US government.

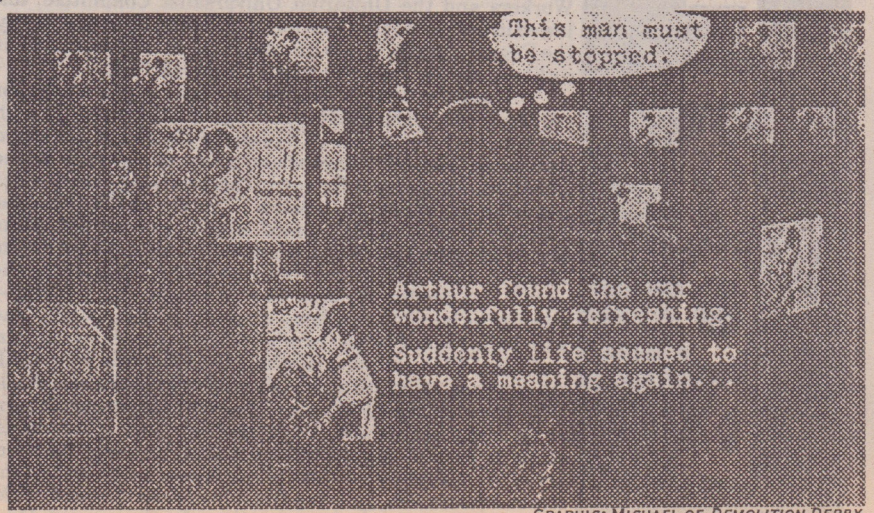
The starting point for this column is that it is a mistake to separate politics or economics from culture; each of these areas interpenetrates the other. Those who point to capitalism as a cause of the conflict in the Middle East are missing the broader point: war, and everything it entails are deeply ingrained in our culture. Indeed, more than ever, war is the American way, both abroad and at home. Put another way: the conflict with Iraq says a lot about the American psyche.

This war has exposed two seemingly contradictory undercurrents in American culture: its violent nature and its passivity in the face of authority. Actually, these two traits go hand in hand: war, and the culture of the permanent enemy serves as an outlet for frustrations imposed by the lack of control we exercise over our daily lives. And although this was a war driven by powerful economic and political imperatives, it was also a war for hearts and minds, a battle to legitimize warfare in the minds of the American public. This is something crudely referred to in the media as "overcoming the Vietnam Syndrome."

GOVERNMENT PROPAGANDA: TELLING US WHAT TO THINK.

The battle for the mind, so blatant in times of war, but an unmistakable and ongoing feature of life in this country, runs deeper than politics. Indeed, American sheep-like passivity in the face of mass-murder carried out in our name is worthy of more attention that it has been given. We exist in a situation where images rather than substance dominate our lives. And while the war with Iraq stands out for its brutality, it is also the most carefully packaged war in history. The state military machine easily manipulates a population for whom television is a dominant institution. TV not only grants access to households across the country, it creates a population habituated to having images and ideas planted in their minds. As a culture, we are so accustomed to relating to reality in a vicarious way that many have lost the ability to critically think things out for themselves. In his study of state propaganda, Jaques Ellul says of the modern citizen *"When he recites his propaganda lesson and says he is thinking for himself, when his eyes see nothing and his mouth only produces sounds previously stenciled into his brain, when he says that he is indeed expressing his judgement — then he really demonstrates that he no longer thinks at all, ever, and that he does not exist as a person...He is nothing except what propaganda has taught him. He is merely a channel that ingests the truths of propaganda and dispenses them with the conviction that is the result of his absence as a person."*

Ours could be called a culture of the spectator, one where the making of history is reserved for the larger-than-life: presidents, generals, celebrities. This is but one measure of our loss of control over reality. And the technology of television, in flattening images of battle



GRAPHIC: MICHAEL OF *DEMOLITION DERBY*

and removing them from their brutal context, makes the bitter pill of war that much easier to swallow. C Wright Mills, in commenting on the "modern" world noted that *"the individual becomes the spectator of everything but the human witness of nothing."*

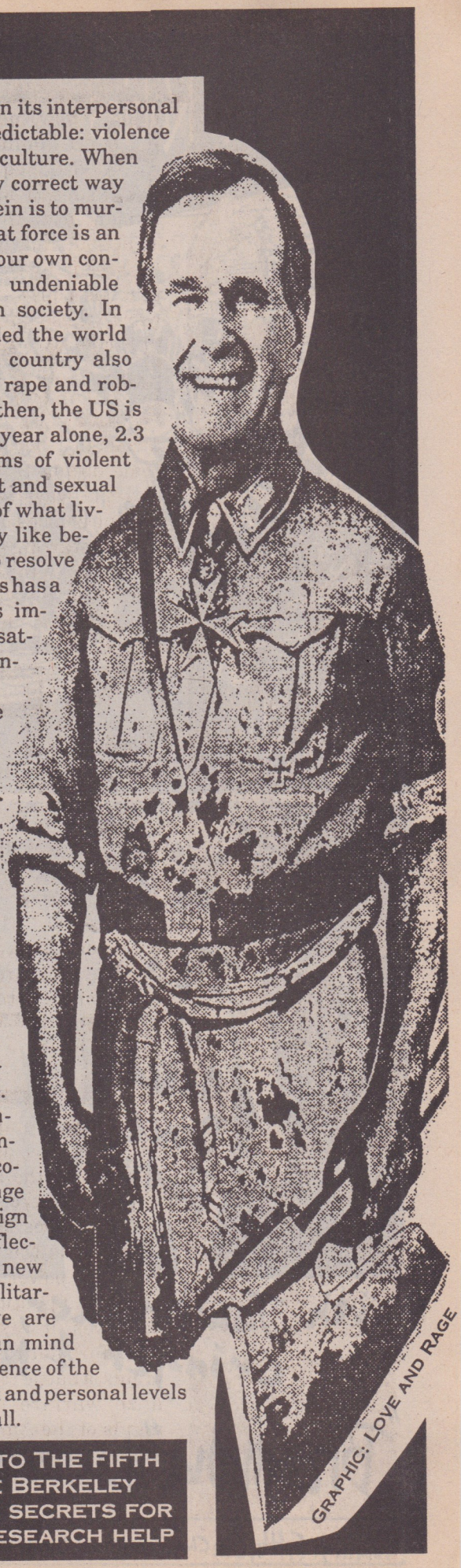
And by and large, the dominant propaganda frame on the war effectively reversed reality. Aggression could not be rewarded; Saddam was our long-standing Hitler-like enemy; the Iraqi people were blamed for their own deaths (these were "civilians who should have picked a safer neighborhood" opined a compassionate Time Magazine.) The real coup is that the contours of debate are controlled within a system that offers the illusion of freedom and dissent. Despite the predictable self-congratulatory adulation over the First Amendment, dissenting views represented less than 1% of coverage in the media. In the end, dissent was largely irrelevant: as long as the majority of the population believed the State's version of reality, the campaign was a success.

As in any other spectator sport, flag-wavers "supported" the troops by rooting for them. American were drawn to the spectacle of violent conflict that allowed their accumulated frustrations to explode in a socially condoned orgasm of collective pride and hate. Deprived of satisfying accomplishments in work and leisure, they participated vicariously in a military campaign that had undeniably real effects. Lacking community, they thrilled to the sense of sharing a common purpose. The American response is eerily similar to the description given in George Orwell's *1984*, of the ideal Party member who should: *"be a credulous and ignorant fanatic whose prevailing moods are fear, hatred, adulation, and orgiastic triumph. In other words it is necessary that he should have the mentality appropriate to a state of war."* People across the country were linked by television which elicited these powerful emotions through seductive images of hi-tech weaponry, and the excitement and valor of the kill. In this way, citizen and state were linked in a manner most useful to authority: mobilized passivity.

Resolving Conflict By Force: The American Way

Although America's violent tendencies are exaggerated in times of war, the inescapable conclusion is that the way our nation conducts its business internationally trickles down to the level of the individual. Just as the population is responsive to state propaganda, it also tends to recreate the state in its interpersonal affairs. The results are predictable: violence is deeply embedded in our culture. When people see that the morally correct way to challenge Saddam Hussein is to murder his people, we learn that force is an acceptable way to manage our own conflicts. This emerges as an undeniable undercurrent in American society. In 1990, the US, per capita, led the world with 23,000 murders; this country also topped the list for assault, rape and robbery. In a very real sense, then, the US is indeed Number One. Last year alone, 2.3 million people were victims of violent crime; when we add violent and sexual domestic abuse, a picture of what living in this culture is really like begins to emerge. inability to resolve conflict in constructive ways has a more subtle but insidious impact on our ability to build satisfying interpersonal relationships.

These issues deserve more elaboration than we can grant in these pages; we encourage you to give them your time in research and discussion. But the point is this: what happens in the arena of international politics has undeniable effects on our personal lives. The task for the progressive community is to erect alternative structures that provide a counter-example to the violence offered by the state. We need to channel our energies into projects that emphasize the importance of cooperative work, that challenge the disinformation campaign and encourage critical reflection, and that seek to build new communities based on egalitarian principles. For until we are able to reclaim the human mind from state control, the violence of the state, at both international and personal levels will continue to affect us all.



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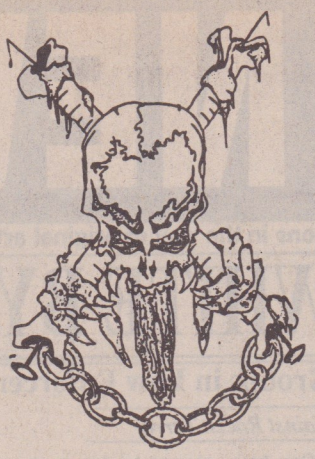

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HI to Missy Havallee

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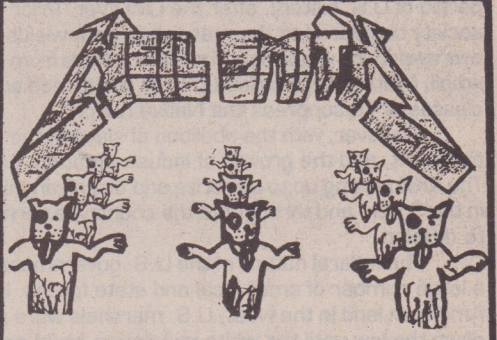

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MRR NEWS

JUNE, 1991

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BLUE BY DAY, WHITE BY NIGHT

Organized White Supremacist Groups in Law Enforcement Agencies

By People Against Racist Terror

White supremacist groups like the Ku Klux Klan have always had a contradictory relationship to the federal governmental system of the U.S. Although these groups are extra-legal by nature and often carry out illegal acts, they have played a big role in maintaining the political, social and economic order. As a result, they have often been protected by the state apparatus - especially the most racist elements within that apparatus.

Also, because the KKK and other neo-nazi groups seek power, and have been inclined to use violence to gain their ends, they have looked for recruits and allies in the ranks of the police and the military. Collusion and joint membership between the KKK and law enforcement agencies was common around the country during the Klan's heyday in the 1920's, when whole Klaverns were deputized for Prohibition raids, as well as throughout the South during the civil rights era.

But this is not only a matter of history, it's a current day reality. The common interests of the white racists and the police have created a symbiosis and overlap at the same time that the opposing demands of multiracial, multiethnic democracy and violent white supremacy should create opposition between the cops and the klan.

After briefly sketching the historical background of the links between the KKK and other white supremacist groups with law enforcement through the 1960's, this report will concentrate on developments since the Greensboro killings of five anti-klan activists by a nazi-KKK alliance in 1979, which mark the beginning of the current period, and which make clear that cop-klan collusion is still very much a current problem. This report is not a comprehensive analysis of the broader issue of racism in police forces in general, or of the widespread problem of racist brutality and deadly force by cops. It focuses on the relationship between the cops and the Klan.

Organized police forces and organized white supremacist groupings had their origin in roughly the same period of U.S. history, after the Civil War. Prior to that, the government was still a relatively weak element of society compared to the massive force it wields today. Slave codes were enforced by slave-owners and their overseers who would deputize slave patrols from among the white population. Urban populations were relatively small. Militias were called up from the armed white male population to put down rebellions among the lower classes or to suppress the Native nations.

However, with the abolition of slavery, the conquest of the remaining Native nations in the center of the continent, and the growth of industrialization, new forms of controlling society and individuals were required The KKK sprang up to terrorize and disenfranchise the freed slaves and restore the old slave-ocracy to power in the South, and throughout the country, a permanent army and professional law enforcement bodies began to develop.

The federal nature of the U.S. government meant there would not be a single national police but rather a large number of small local and state forces. In sparsely populated areas, as settlers began to take Native American land in the west, U.S. marshals were appointed (again with the power to deputize white men) to lay down the law until the white population could grow large enough to establish its own civic authorities. In the larger Eastern cities and west coast ports like San Francisco and Seattle, with large laboring classes, police departments were set up on the British model of constables on patrol (c.o.p.s) to keep a lid on and enforce property relations. From the outset, the people (mostly men) attracted to these agencies have been individuals imbued with authoritarian and racist values, intent on protecting the powers that be and the status quo.

To this day, law enforcement in the U.S. is a patchwork of more than 15,000 different city, state, county and federal agencies. In the largest cities, like New York and Los Angeles, the schools, the housing authority and the rapid transit system may all have their own police departments in addition to the cops who patrol the streets. Also, there are more and more private security forces, whose tradition goes back to the union busting efforts of the Pinkertons. These private cops were hired by the miners and industrialists to control their work force in the early days of industrialization, when government police agencies had not yet developed to meet the demand for enforcement.

The relationship between groups like the Klan and these official armed bodies has always been contradictory. On the one hand, particularly before the civil rights reforms of the 60's, the KKK and the police tended to share many common values and enforce the same social order. Thus, during the 20's, when the Klan was a mass movement throughout the U.S., operating within the Republican and Democratic parties and holding judgeships, governorships and other elected offices the KKK would on occasion be deputized to fight rum-runners.

On the other hand, the state is very jealous of its monopoly on the use of force through the police and military, and at times has cracked down on the vigilance committees and lynch mobs. For example, the law against "lynching" actually makes it a crime to take someone from police custody. Clearly, the state was more concerned with its own right to use force and violence without opposition, than with the rights of the Blacks

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Allegations of "Hit List" In Kuwait

Oppossition leaders fear rulers are targeting critics

The attempted assassination of a prominent Kuwaiti opposition figure last week, and fresh allegations by a well-known Kuwaiti banker, have raised fears among many Kuwaitis that rumors of a government "hit list" targeting critics of the ruling Sabah family could be true.

The shooting has increased tension between the opposition and the Sabahs, who dominated political life in Kuwait before Iraq's invasion last August. It has also hardened the refusal of many young resistance fighters to turn in their arms to returning Kuwaiti police and army.

The reports of a hit list surfaced about three months ago among members of the opposition, especially those active in the resistance. After a gunman shot former National Assembly member Hamed Juwan at his front door last Thursday, the opposition began to take such reports more seriously. A prominent resistance leader said that for the first time, he has begun traveling with bodyguards.

The first public airing of the allegations came Monday when ABC television's "Nightline" interviewed the president of Kuwait's Gulf Bank, Abdul Aziz Sultan. The banker said "some members of the Sabah family are setting up some assassination tasks in Kuwait ... to assassinate some of the pro-democracy movement" members. He said he had evidence that he could not yet divulge.

Juwan, 41, who had been an aggressive critic of alleged financial abuses by some members of the Sabah family several years ago, was shot when he opened his front door after someone called

HIT LIST Continued Page 3 Col 3

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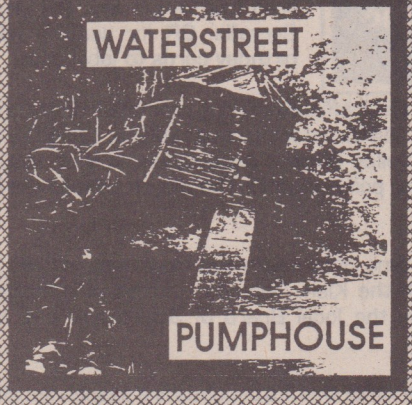

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SUPREMACISTS

From Page 1 Col 1

and others who were victims of lynch mobs

After World War II, when the U.S. became a global power, the so-called national security state developed on the framework of a permanent war mobilization. The state apparatus became even stronger, and the national government began to impose its will more on local and state authorities. Police departments began to be reorganized on a military model. Confronted by the Soviet Union and facing an upsurge against colonialism in Africa, Asia and Latin America, the U.S. became concerned with cleaning up its image, if not its act.

The KKK, which had been driven into bankruptcy by the government after getting involved with the nazi-oriented German American Bund prior to the war, was resurrected as a useful tool to fight the reds and to suppress the civil rights movement without dirtying the government's hands openly. However, the new political climate made the relationship between the state and Klan even more problematic than before.

Officially, the government was, under pressure, doing away with the official trappings of apartheid. Jim Crow legislation was being abolished, and the law would no longer maintain segregation. The KKK fought a rear-guard action, along with groups like the White Citizens Council, to maintain the old order. The leaders of this fight were often office-holders and law enforcement officials. The killing of Medgar Evers, a Black civil rights leader, is one instructive example of this symbiosis. The accused killer, Klansman Byron de la Beckwith, was never convicted. A state government agency designed to combat federal civil rights reforms interviewed prospective jurors and provided the information to Beckwith. An FBI informant in the Klan heard Beckwith practically confess to the killing, but this information was never provided to the prosecution.

Similar incidents abound in the history of the civil rights movement. The killings of Schwerner, Chaney and Goodman, fictionalized in the film "Mississippi other white supremacists in the ensuing decade. Although a split has developed in the racist ranks — David Duke and others opting for the appearance of legitimacy in the political "mainstream" of electoral activity while Tom Metzger, Beam and others adopted a stance as racist revolutionists opposed to the establishment — they have all carried out their activities with a surprising degree of impunity. As in Greensboro, even where federal authorities have chosen to prosecute, the racists have often won acquittal, due to poor handling of their cases by the prosecutors and sympathy for their racism among jurors. Most of the court setbacks for the Klan and nazis in the last 10 years have come from civil suits, not criminal prosecutions, except for the break-up of the Order a neo-nazi underground, and the local trials of numerous nazi skinhead gangs for their racist, anti-semitic violence.

But throughout the decade, there have been a series of exposures of KKK-type groups operating inside police and correctional agencies, the military, and even fire departments. The armed might of the state was used to protect the Klan's "right" to organize its campaigns of racial hatred under the guise of "free speech." In the same period, the KKK returned the favor by organizing to "support the local police" in cases of racist brutality and killings by police. And several neo-nazi leaders, notably Tom Metzger, have continued to carry out their activities with impunity from or even protection by the state. We'll look at each of these issues in turn.

KKK operations inside police agencies are by their nature clandestine in the current period. Unlike the '50's, when sheriffs were open proponents of white supremacy, law enforcement today is supposed to be color-blind. Yet a troubling number of cases of neo-nazi infiltration of or organizing in such agencies have come to light. If what has become public knowledge is the tip of the iceberg, the problem of organized racism in police ranks is massive indeed.

A listing of some military units and police departments affected, and of incidents since the late '80's, will begin to show the magnitude of the problem:

1986. St. Pauls. NC: Active duty Marines from Camp Lejeune and soldiers from Fort Bragg engage in paramilitary training with the KKK and the White Patriot Party, an armed racist group.

1986. Chicago. IL: Black FBI Agent Donald Rochon sues the Bureau. He is the target of harassment and death threats from white agents in the field office. His wife receives KKK type material and threats. (Rochon ultimately wins $1 million in a settlement of the suit he brings against the agency).

1988. Youngstown. PA: Former Police Chief David Gardner is indicted for providing armed security to white supremacist James Wickstrom, head of the Posse Comitatus, as part of a scheme to produce counterfeit U.S. currency to finance the racist movement.

1988. Des Moines. IA: Racist and sexist incidents of harassment within the P.D. provoke a series of lawsuits. In one case, two white cops tried to terrorize a Black officer by donning white robes over their uniforms.

SUPREMACISTS AND THE POLICE
A long history of common interests dating back to the Civil War

1988. Ogden. UT: The Ogden police hire Richard Masker, a spokesman for the racist League of Pace Amendment Advocates and the Aryan Nations, to lecture them about the far-right movement. In 1983, Masker was fired from a job with the city of Corvallis, OR for sending Hitler birthday cards to local Jews.

1989. San Bernardino. CA: Black officers seeking promotion become the target of harassment. They find threatening racist letters, signed by the Brotherhood of the Aryan Police Officers Association, in their lockers inside a secured area of their police station. The mayor calls on the FBI to investigate.

1989. Exeter. NH: A part-time officer with the local cops is fired for allegedly being involved with the Klan. Thomas Herman was exposed when he ran for a seat on the local Board of Selectmen. (He was defeated).

1989. Los Angeles. CA: Two white sheriffs deputies are suspended after burning a cross inside the County Jail with a home-made blowtorch to intimidate Black inmates. Rehired by Sheriff Sherman Block, one of them, Deputy Brian Kazmierski, later shoots and kills a Mexican national. In 1989-90, allegations surface of organized white supremacist groupings in the Sheriffs Department, at the Lynwood station and the Peter Pitchess Jail facility.

1990. Boise. ID: Two Army Rangers from Ft. Lewis are called to testify at the trial of their associate Bob Winslow, an ex-Ranger discharged in February from Fort Lewis, who then joined the Aryan Nations. Winslow and two others are convicted of plotting to bomb a gay bar, Jewish temple and Korean businesses in Seattle, WA.

1990. Oak Harbor. WA: Three Navy men are arrested for burning a cross in the wake of the civil trial of racist Tom Metzger for the death of an Ethiopian refugee. The three are attached to the Whidbey Island Naval Air Station. (Whidbey Island is where racist leader Bob Mathews was killed in a shoot out with authorities, and has been a site of a pilgrimage by Metzger and other neo-nazis who support Mathews' violent strategy for exterminationist race war).

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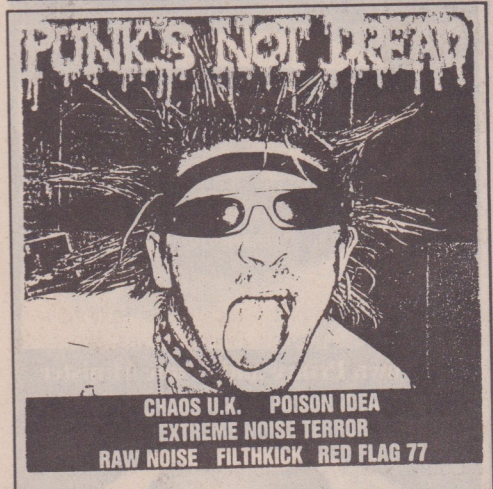

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1990. Fort Worth. TX: Sgt. Tim Hall is dismissed from the Tarrant County sheriffs department after it is revealed that he is secretly "J.D. Calhoun," the kleagle or chief recruiter of the local Klan. Hall's exposure leads to the firing of two other sheriffs department employees and 6 of his fellow military police at Carswell AF base. Hall later tries to get a job with a department in Century, Florida, but is forced out after Dallas papers report on his background. Hall had previously been with the police in Santa Rosa, CA.

1990. Cambridge. MA: Tech Sgt. Hank Stram of the Air National Guard is arrested with a cache of more than 500 weapons, 50,000 rounds of ammunition, a mortar, an anti-tank gun, a rocket launcher, a swastika poster and nazi and survivalist propaganda

1991: In Los Angeles and San Francisco, CA and in Georgia, Klan activity is uncovered inside the fire department. In S.F., there is harassment of Black firefighters; in L.A., a fire captain dons a Klan type hood to intimidate a Black woman employee, and most of the Black firefighters quit the union when it supports the captain; in Georgia, local Black residents win a settlement in a law suit brought after the fire chief's affiliation to the Klan is disclosed by anti-klan organizers.

1991. Los Angeles. CA: In the wake of the beating of Rodney King by police from the L.A.P.D.'s Foothill Division, it is disclosed that an organized Klan faction was operating at the Foothill station. At least two Black officers, a man and a woman, had been harassed and received Klan calling cards in locked areas of the station.

1991. Ft. Bragg. NC: Sgt. Mike Tubbs, Warrant Officer Jeff Jennett and two civilians are arrested for stealing and stockpiling military weapons. Tubbs was brought back from Saudi Arabia to face charges. The four were part of a group called Knights of the New Order with plans to attack Blacks and Jews.

What this string of incidents makes clear, if nothing else, is that organized, violence-prone white supremacists, who make up only a small fringe element of society at large, are much better represented in the ranks of law enforcement and the military. But this is no accident. There is a kinship between white supremacy and the ideology of law enforcement and law enforcers, the "us against them" mentality which guides their daily lives and contacts with the public, the commitment to suppress threats to the hierarchy of the state and society (which even under our "democratic" system, leaves Black people and other people of color on the bottom). Organized white supremacists within the police forces find fertile soil for their argument that the democratic and egalitarian values and concern for human and civil rights which hem them in are only so much hypocrisy that interferes with cops' ability to protect themselves and get tough on crime.

One of the more interesting aspects of the relationship between the police and organized white supremacists is the question of police protection for white supremacists' organizing drives under the guise of maintaining freedom of speech. Time after time, particularly in the early 80's when the KKK was on an upswing, and using public hooded rallies to promote their cause and lay the basis for further night-riding, police forces around the country have come out in force to enable the Ku-Kluxers to carry out this strategy by suppressing or intimidating opposition to the Klan in the community.

In city after city, police and National Guardsmen sometimes numbering in the thousands, were mobilized as phalanxes around handfuls or several dozen neo-nazis or Klansmen. Police attempted to intimidate and sometimes brutalized anti-klan demonstrators. On many occasions, in Washington, D.C., Atlanta, GA, Austin, TX and elsewhere, pitched battles broke out between community residents outraged by the klan and police enforcing the white supremacists' line of march. Some anti-klan groups that work closely with the police put the blame for these incidents on hotheads in the anti-klan movement. This echoes the line of the police, and the KKK itself. In fact, the violence that erupts at Klan rallies is in the first instance the fault and responsibility of the Klansmen and neo-nazis themselves, who violate the rights and humanity of their victims with their hateful slogans, and who use the public rallies to build the base for their clandestine terror. Everywhere the Klan has organized publicly, racist violence and terror, such as cross-burnings, shootings and assaults have quickly followed.

In regard to several key parameters, the relationship between the cops and the Klan has been problematic for a democratic society. The organizing of white supremacists within police and military forces, the involvement of the FBI and of (former) intelligence operatives at the highest levels of Klan organizations, the apparent impunity enjoyed by many key white supremacists~ all point toward troubling conclusions. At a minimum, these realities make the case that we cannot rely on the cops and the courts to deal with the nazis and the KKK. We cannot ban the Klan. Even imprisonment, while well deserved for may of the white supremacists' crimes, is not a solution given the existence of racist groups like the Aryan Brotherhood that function among white prisoners, and the fact of Klan organizing among prison guards. The solution to the problem of racist organizing and terror must lie in anti-racist organizing, in building support for the victims of bigoted violence and building alliances among such communities that support self-determination and social justice. Anti-klan organizers in particular must maintain a healthy skepticism of, and distance from the law enforcement apparatus, in order to maintain our credibility with the communities that are as victimized by police brutality and repression as they are by the neo-nazis. We must oppose racism and brutality in the police, and militarism in U.S. foreign and domestic policies, along with our opposition to the racists of the nazis and the klan

HIT LIST

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out his name. In an interview hours after he was shot, Juwan said he did not know who was responsible, but Kuwaitis who share his demands for greater democracy and less corruption charge that a hard-line faction of the Sabah family, which reportedly includes some cabinet ministers, were behind the assassination attempt.

Crown Prince Saad Abdullah Sabah, who returned from his seven months in exile Monday, has promised to revive the National Assembly, suspended since 1986, and restore constitutional rule.

The Kuwaiti Royal Family

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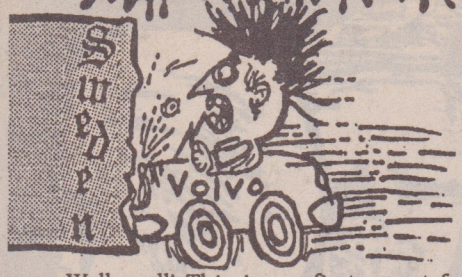

Well, well! This is my first report for MRR and hopefully also the last one. We'll start in Gothenburg, where the scene seems healthy thanks to a couple of squabbled houses called Farjenas. They do DIY gigs every second weekend with both Swedish and foreign bands. I haven't had a chance yet to visit this "light in the darkness" but some of my friends have been down there and I also know some people in Gothenburg, and what they all say can be described in one word -- GREAT. If you are coming to Sweden this summer, don't hesitate to visit Farjenas. Bandwise, this second largest city in Sweden hasn't to much to offer, I would only recommend FULL METAL JACKETZ and THE NUTS, but then you also have ANTI-CIMEX, do you know them? Since I don't care to much about their music I'll tell about really hot bands like THE SUN. They have a 1/2 LP out and an EP. I've only heard the EP and it's a killer, Swedish hardcore that rocks! By the way, do you know what they are selling their EP for? Well, I though you didn't. It's 90¢ That's what I call a fair price of a bit of plastic. IDENTITY or Swedish answer to the Dischord bands, are one of the wildest bands on stage I ever have seen. They have an EP out on Looney Tunes in the U.K. and a second one should be out soon on a Spanish label. They also got plans for a full length LP. It will probably be released this summer. SVART SNO released their second EP on Really Fast a time go, much better than their first one. As for Really Fast, they are working hard on Vol.6 somebody said it should be out this autumn. Sweden's best label are without any doubt Finn Records. It's manned by two close friends of mine, at this moment they have released Ep's with G-ANK, SVART SNO and TOTALITAR. An LP with NO SECURITY/ VALTIROMISSIO in very limited editions, only 15 copies available! That's something for all you boring record collectors. A new LP with Swedish NO SECURITY and the Sumoi VALTIOROMMISO should be out when you read this. Buy records from Finn Records, they need the money for booze, no fucking straight edge.

My personal fave band CHARTA 77 recently released a new LP called "The Beauty Is In The Beholders Eyes," an excellent mix of rough rock 'n' roll, ballads and dirty punk rock. Get that one, you won't get disappointed at all.

A really hard working band are 16 BLASARE UTAN HJARNA, they will have 2 LP's out in the new future and more are planned, not a long time ago they released a split EP with MARTIAL MOSH on Crash Mag Records. CRUCIFIX that released an EP some years ago have had some troubles. Their guitarist turned into a social democrat and didn't turn up when the band should play, so they kicked him out and have replaced him. They will be on the new Really Fast comp.

As for zines, we have few that are readable, like Trasket Gloder with 5 issues out, a lot of strange stuff in it like how you can use black magic on the society system. Also a lot of anarchistic articles, etc. Filthnoise have 2 issues out. And it's filthy, it's disgusting. The editor Big-Jim, is fucking disgusting. He eats shit, he's very much into fist fucking with other men. And he's a friend of mine, I'll guess we are very much the same. Siko Apara is a new zine, the editors are the people behind Finn Records, it's got a lot of humor and sick interviews. The best Swedish zine is Crash Mag with 7 issues out. A lot of political bands and attitudes as well as scene reports from the third world. Also the best laid out zine. I guess I should mention my zine as well, it's called P.B Zine and I have 11 issues the 12th is probably out when you read this.

An anarchist monthly paper is called Brand, and features the Swedish struggle against authority as well as the international struggle. Anarkistisk Tidsskrift comes 4 times a year and goes more deeply into anarchism and it's theory.

Last summer a Swedish ABC-group started, the reason for it was that Sweden didn't have any organizations that supported political prisoners that weren't pacifists. There have been some squats in Sweden, some of them for quite a long time. The Swedish cops go to Germany for training, they learn all they need to know about the squatters. And when they practice what they have learned, it usually gets very brutal. Also at demos, the pigs use violence to start riots, but it's healthy to see that the people are fighting back. There will be a long hot summer...

Here are some addresses you may find useful: Trasket Gloder c/o Jonas Ulfuarsson, Vita huset, Salterigatan, 41722 Gothenburg, Sweden... Siko Apara c/o Jari Juho, Vasterg 15B, 63344 Eskilstuna, Sweden... Filthnoise c/o Bajs-Jim Johansson, Eker Hage, 70592 Orebro, SWEDEN... Really Fast c/o P. Jonsson, Ekg. 12A, 59500 Mjolby, Sweden... IDENTITY/ 16 Bilasare, Utan, Sweden... HJARNA c/o Mikael Karlsson, Rydsv. 70A, 58248 Linkoping, Sweden... Brand, Box 150 15, 10465 Stockholm, Sweden... C.B.R., Box 6038, 12606 Hagersten, Sweden... Crash Mag c/o Magnus Jansson, Borgmastareg 2E, 632 35 Estulstuna, Sweden.

Well, I guess that's all. I think I owe some people out their records. If you recognize my name don't hesitate to write me and we sort it up. I have moved around a lot and my new address is: Mikael Sorling, Olovsg. 5, 59135 Motala, SWEDEN.

If you want information about the Swedish scene, don't write to me. Write to someone else. Kir for pleasure. RAI, RAI, RAI/ Sorting.

Siberia. Yes, this is the centre of real alternative rock. The height of the movement was from 1987-88, but there are still some interesting bands nowadays. Today only Siberia plus Ukraine are the main fronts of oppostion rock. Everything you can't sell today -- from punk to noise. First of all comes CIVIL DEFENCE, a cult group with hundreds of thousands of fans and hundreds of imitators. Side by side go the boys from Novosybyrsk -- BOMZH, VLASOV'S ARMY, COMMUNISM, SKY ELECTRICITY and of course YANKA, the beloved one! All these Siberian bands can be compared to Sonic Youth, though with more folk.

From Tyumen: SURVIVAL INSTRUCTION. From Tomsk: ORRUB'S CHILDREN, PORTABLE HIROSHIMA, DAYS OF LEPROSORIUM. THERE is a lot of good combat music. The Siberian guerrilla punk war in the Far East is supported by KOBA (pet name of Stalin) from Vladivostok; VOSTOCHNIY SYNDROM ("eastern Syndrome"), a crazy mixture of Bauhaus, Sonic Youth, Can, Cure, etc.

Ukraine - I live in Kharkov, on the border between the Ukraine and Russia. I've been studying the problems of alternative rock here for five years, so I can state that only in the Ukraine in the near future will you find a new spurt of rock energy which will influence the USSR as a whole. One can say there is a subconscious connection between the fact that in Kiev (the capitol of the Ukraine) there is the mosty powerful underground and punk wave in the USSR, and the fact that Kiev is situated about 100km from Chernobyl. Killing joke.

First of all, the veterans of the underground, COLLEZHSKIY ASESSOR (recenrlt recorded in England) and RABBOTA HO. They are both very individualistic. But the newest wave of Kiev musicians play much more aggressive, gloomy and desperate mu-

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BLITZKRIEG LP (The Band are back and burly and currently beating each other up as to what the LP's going to be called, however I can inform you it'll feature lots of old classics such as 'Abuse of Power', 'Lest We Forget' etc. and lots of new stormers.)

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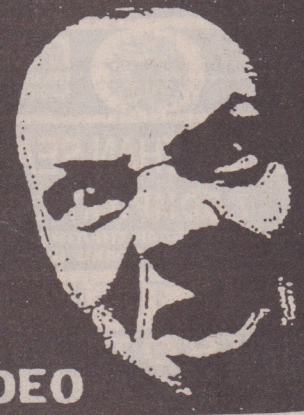

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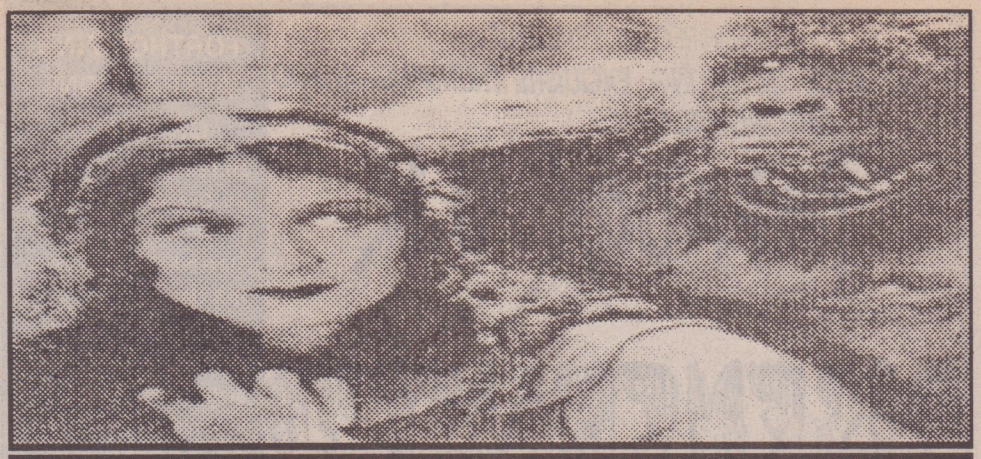

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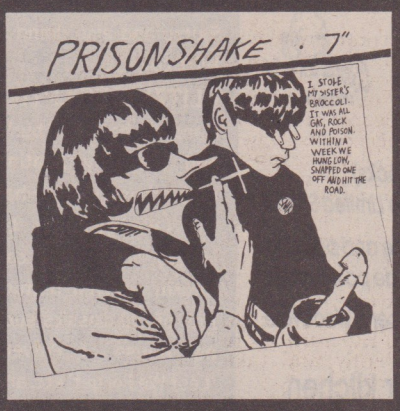

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sic. They are IVANOV DOWN and BEZ NADEZND (NO HOPE) playing noise, hardcore psycho. One more brilliant band playing old wave: SUGAR-IS THE WHITE DEATH ap peared under the influence of Swans, Death In June and Coils. But there is one group adored by every underground group: this is Joy Division. Ian Curtis is always with us.

Another center of Ukranian alternative music is in the East regions contaminated by industrialization, dehumanization, and eco logical problems. The city of Kryvoi Rog is the center of heavy industry. The basis of alter native music, ANGRY MUSIC ASSOCIATION, is total underground. Such bands as SHO??!, PSYCHO ATTACK, UNDERWEAR CLEANING, REQUIEM ON... are good old punk oriented (Sex Pistols, Stranglers, Clash). These boys make a lot of combat music for united sur vival in this constant guerilla war with con crete totalitarianism.

And, at last, Kharkov, population two million. The second city after the capital. Naturally, we have the complete kit of shit - pressure of authorities and every social and ecological.

After the death of City Rock Club, all of the independent movement united into the New Scene Organization. Here, united, are a dozen youth groups trying themselves on the crossroad between Sex Pistols and Civil De fense, and here you can also find spiritually dead machos in their mid 30's still experi menting with psychedelia (AYA and GAME).

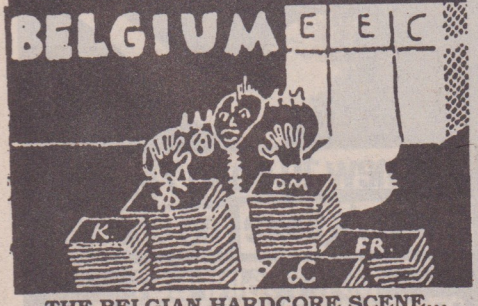
The most interesting are groups of folk punk and punk avant garde. The first are ALIEN, ELZA, TOVARISCH, which success fully unite Balkan, Asian, and Celtic music with the vibration of PiL, Sonic Youth, Cure and the Dead Kennedys. Young groups of punk avant garde, CHICHKA-DRICHKA, GNIDA (THE NIT), AMOEBAES, manage to unite hardcore and jazz or play punk with cello and flute, and they prefer such music as DRI, SOD and Cryptic Slaughter. Garage rock presents such bands as TAKIE DELA and TRYASINA. Their roots are in the music of the Ramones and the Velvet Underground.

Once a year we have our own festival (New Scene 1, New Scene 2). This spring will be New Scene 3. There are already four issues of our fanzine "Polozhenie Del" ("The State of Things"). We have alternative music radio shows on the state station "Ground Zero" (45 minutes twice a month—hahaha).

Here u are. That's all.

We are bloody well ready for communi cation of any sort. We are really interested in live contacts with people who are not satisfied with MTV shit.

Contact: USSR, Ukraine, Kharkov, 310112, R. Eidelman Street, 2, 16, Sergie Myasoyedov (New Scene). Fax: (0572) 453016. Telex: 1151505 titul/SU



THE BELGIAN HARDCORE SCENE... DOES IT STILL EXIST?

Our collective SMURFPUNX asks itself this question more and more. When we started over 5 years ago, there was an enormous interest in alternative and independent bands from young people all over the country. On the other hand there was a huge motivation to form bands who stayed independent and who supported the DIY-attitude.

At that time there were quite some places where the independent scene (and I don't mean the so called independents who

capital scum

play commercial clubs and sign subsidiaries of major labels; nor their fans) was kept alive: the Hageland Hardcore gigs were known world-wide; our own Smurfpunx collective gathered the people of both Flanders' provinces organizing concerts in Aalst but also in other places; Antwerp — once the capital of the punkscene and the antifascist struggle; and some places all over the country where locals enthousiastically sticked together and made things happen. Bands such as ZYKOME A (later EAR DAMAGE), HEIBEL, CAPITAL SCUM, HATE CREW, DAWN OF LIBERTY and quite some others set examples for every young punk in Belgium who was interested in (real) HC-punk by releasing their stuff independently and taking a stand against all oppression.

A few years ago, however, things started to crumble when vultures outside the scene noticed HC punk was getting very popular and smelled money. Commercial agencies rose as mushrooms out of the soil and booked HC-bands in commercialy ran clubs, depriving this scene from it's anti-capitalist roots. People were trapped in this artifical scene of hype and trends and forgot about the political ideas. We should stress that this wouldn't have been possible if bands and promoters here would have resisted. Bands from the new world also imported the more commercial apolitical style of their scene and people here rapidly copied that because they lost the goals, the reasons behind HC punk (creating an alternative to the music-industry) out of sight. Tour-organizers with roots in the HC-scene (e.g. We Bite, Konkurrent...) furthermore decided that they had to work with commercial clubs instead of grassroots organisers. Growing older, some people in the scene got less and less interested, also because the ideals were fogotten and the infrastrucutre left for the younger ones appeared not good enough (that's why Antwerp's nearly dead now).

Of course, a commercially organized scene involves a lot of money and the more you aim for profit, the higher the risk is (look at Hageland Recs e.g.). Our own Smurfpunx-collective still exists and organizess regularly but faced with a diminished interst and because of the high costs (PA, hall, bands...cost a lot of money), the risks are getting higher. Nevertheless, we will never work with agencies or book commercial/apolitical bands. A new hall, a change of atmosphere and a new campaign to motivate people and raise their consciousness might be our last effort if things don't change for the better. If only we had our own (self-managed) club and a PA!!

In the meantime, I'm personally involved in an effort to gather smaller organizers and to form a new lively scene in the west of the country. It's the region with the highest concentration of places where things are happening. There you have the only autonomous youth center ("Vort'n Vis" in Teper) and quite some people active in local bands and organizations (in Diksmuide, Brugge, Kortrijk, Oostenae...). Perhaps -- when it works -- it'll be an example for the rest of the country and people in Antwerp, Brussels, Hasselt, Leuven and elsewhere will start doin' things again. You might have noticed that most of the things I was talking about are happening in the northern dutch speaking part (Flanders) of Belguim. The south (french speaking) part is nearly dead when it comes to HC. Apart from some people in Liege nothing much is happening but that might change.

I've been ranting on about organizing...: "But what about music, bands?", you might wonder. Well, there's still something goin' on for that matter! (Luckily). A lot of bands from the early days split up... EAR DAMAGE called it quits after their Poland tour; a news project is bein' started... HEIBEL's brothers continue as TRYPTICH, playing a bit more melodic HC (ALL — influences?!). BAD INFLUENCE — Antwerp's proud — is also splitting up. DAWN OF LIBERTY don't seem to find a suitable guitarist...

There's a whole bunch of new/ young bands of which some already showed their potential and others still have to grow a lot. here's an (incomplete) rundown... Brugge's HC-band #1, CHRONIC DISEASE, must be the most popular one nowadays. At first they were just another grindcore/ noise band but lately they've been developing their HC-thrash in the likes of Discharge, Antisect...adopting sometimes slower and complexer bits. They've got a 7" out on Hurry Recs (one of the very few independent labels). In the same vein we find HIATUS from Liege (Lutich for the germans amonst you). More metallish sounding are ZERO POSITIVES with their growling vocalist. Heavily influenced by English crusties are PRIVATE JESUS DETECTOR from Brugge (a new incarnation of E.N.T.?!) and SLOTH (leper). ROTHEAD (wanna-be-Ripcord) just took a new — female — bassplayer and are still working on a set. In the positive scene (although there's not really a divison), NATIONS ON FIRE (ex-RISE ABOVE) is the first one that jumps my mind. Their SE-attitude is less stressed and more overtly political issues are treated now (probably due to Scraps' singer David). They just finished a UK-tour. EXHAUSTLESS REVOLT is a posi-band with references towards Lärm/Seein' Red. DAY-DREAM is a new project with members of CHAOTIC CONTRAST and CHRONIC DISEASE. The crossover-scene is heavily corrupted by the love for money and fame so don't force me to talk about it... After All might be the exception that confirms the rule.

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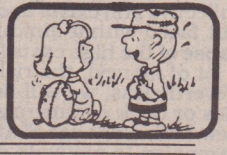

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Scene reports

I'm sure there's a lot more bands than I mentioned. New ones pop up every day and it's hard to forecast how long they'll stay. XINIX might be a revelation soon..

There's always been a lot of fanzines in Belgium as well. Unfortunately, most of them stay local and don't go on too long. My own TILT! exists since '86 but because of too much other activities it only gets out very irregular. It's also one of the very few that appears in English. Pyrobolum proved to be very interesting but latest news is these guys are quiting. Bonds of Friendship's also intelligent, and in english. New ones might be emerging at this very moment.

As for mailorders, there's no complaints. NABATE's doing a supreme job here. They also put out a very worthwhile compilation LP and are planning more. A new label is Be Yourself Recs. who just put out Scraps' debut album.

Well, this is just a glance on our little Belgian scene (?). I'm sure you out there have everything twice as good/ big but the question remains if things are more honest...Anyway, for you who have interest in smaller scenes, you can always contact me for gigs/ band-info /etc.
Bart"BROB"Vandrabandt/ Tennisbaanstraat 85/ 9000 Gent/ Belguim

I' m sick of bad news, so try on some T.O. scene news for size.

Firstly, I want to apologize for starting any vicious rumours about a PHLEG CAMP -- Diabolical Force collaboration. It' s not happening. Phleg Camp are now talking about a series of 7" releases with their latest recordings. They will be taking a 3 month hiatus so Gavin can go to school in Spain.

phleg camp (p: robzine)

kingpin (p: melanie aguila)

I don' t know how official this is, but 5 FOOT NOTHING have supposedly broken up. Their drummer, Todd, is now playing with M.S.I., however does anyone know if M.S.I. are still together ?

KINGPIN have recorded 9 songs for an lp with Stephen "ALL" Egerton doing the twisting of the knobs. The result is a four song promotional demo available for the price of postage. All you need to do is write Al Nolan at 1612 Orion Ct./ Pickering, Ont./ L1V 3T5.

ROCKTOPUS have also done some recording. Word has it that the DREAM WARRIORS make a guest appearance on the recording. I guess we won' t know until it gets pressed.

MALHAVOC have a 12" coming out soon on Epidemic. It will be all new stuff and there is talk of promoting it with a tour.

RANDOM KILLING have just come out with a brand new 7" out on a label from Switzerland. The EP is entitled Kicked in de nuts and it is out on Resistance Productions, P.O. Box 426/ 8026 Zurich.

The 13 songs that SONS OF ISHMAEL recorded this summer should be out as a 10" on Sell Out Activities anyday now. It' s going to be called Mimsey with the Borogoves and is all new material. Hopefully someone in North America will pick this up and we won' t have to pay those import prices for yet another local band' s material.

Onto other scene news. MUD have added a new singer to give them a total of three. ARMED AND HAMMERED are back together again. Terry from Stickman has joined up with members from Deep End to form a band called 78 DAYS. TEN FRIENDLY REPTILES have just released a demo. KNOW NOTHING from Peterboro have done the same and it is available through Shawn Blondin at 651 Pope Dr./ Ennismore, Ont./ K0I 1T0. And GOD' S MOM are the only new band that I know of that have started playing out.

In the zine scene, Snotrag #2 is out featuring interviews with ONE BLOOD, REACTION, 5YP, JIM (who) TESTA, EMERGENCY BROADCAST SYSTEMS, and much more. It goes for $2.00 ppd. Karl has also just released a 21 band compilation entitled, what else other than, Nose Full of Snot. Some of the bands featured on this 90 minute cassette include GUTWRENCH, F.A.Q., 2 WIDE 4 LIPPS, REACTION, ONE BLOOD, 23 MORE MINUTES, and many more. All orders for any of the above should be sent to Karl King at P.O. Box 1330/ Hagersville, Ont./ N0A 1H0.

The new Skull Sessions is out and rumour has it that issue #20 comes with a SUBVERSE Give Jesus back to the Martians ep. The giveaway alone is worth ordering the zine.

CROSSBREED has just put out issue #4. This self acclaimed anti-racist newsletter features interviews with NAUSEA, GARBLE-CRAT, MALACHI KRUNCH, and The (ska) SKATTERBRAINS among the opinions, reviews, and comix. Those unfamiliar with Kliphph should note that he has moved to Ottawa and so his new address is P.O. Box 4402, Station E/ Ottawa, Ont./ K1S 5B4. It' s a pay what you can deal, but you should try and send enough to cover production costs and postage.

Speaking of new addresses, C.E.R.T.O. is now based out of 60 Castleknock Rd./ Toronto, Ont./ M5N 2J7. This local listings has just released issue #4 and as usual awaits for your submissions.

The new Drastic Solutions is out in lightening time with issue #4 this time featuring lots more articles and interviews with OI POLLOI, FUEL, and BLISS. It goes for $2.25 ppd to Paul Abrash at 2 Embro Dr./ Downsview, Ont./ M3H 2M8.

Something Smells has just come out with issue #5. This issue features interviews with BAD RELIGION, SHOEFLY, JAWBOX, BLISS, PHLEG CAMP, CRAWL CHILD, OVERTHROW, BAZOOKA JOE, MUD, reviews, a zine listing and much more. Write Glenn McGarvey at 72 Cundles Rd. E./ Barrie, Ont./ L4M 2Z7.

Confuzed has resurfaced with issue #5 this time featuring interviews of THE WONGS, FIDELITY JONES, EPILEPTIC BRAIN SURGEONS, BIG DRILL CAR, and a few others. Write to Joel Robinson at P.O. Box 41054/ Rockwood Mall Postal Outlet/ 4141 Dixie Rd./ Mississauga, Ont./ L4W 4X9 for more details.

Totally Offensive is coming out with issue #2, which will feature interviews with DOMESTIC VIOLENCE, ONE BLOOD, OVERTHROW, THE JOHN DRAKE ESCAPES, articles, and comics. This all goes for $1.00 ppd c/o Bill Gregory at 1040 Rouge Valley Dr./ Pickering, Ont./ L1V 4N6.

There is rumour that Robzine will be making a comeback. Rob Wright is also talking about re-activating Wasted Effort. So the print media seems fairly active in Toronto. It' s good to see. Well that' s about it for now. If I' ve left anyone out please write me through my folks address at 11 Reiber Cres./ Willowdale, Ont./ M2H 1C3. One Love -- Stephen Perry.

My 4th Washington State Scene Report was rejected for two reasons 1) it was too lengthy and 2) MRR was backed up on scene reports. I can understand that. So from now on I will just briefly mention a band and their current activities (if it's worth mentioning) and whatever else is newsworthy. Truth is that a lot of shit is happening up here, and sooner or later I'm going to bulge. Well truthfully, that sounds stupid. Oh, I am still John Book, faithful white/Hawaiian man. Some of the information about to be read by you did come from my 4th report, but technically this is my 5th Scene Report, for those of you keeping track. I'm going to update whatever needs to be, and also include new shit. Hang on.

It's old news by now, but Backlash, the alternative to The Rocket is no more. After 35 issues, due to monetary and personal burnout, editor Dawn Anderson has decided to give it a rest. It's a shame, and the magazine will be missed. Everybody, shed a tear for Dawn and Backlash. Good luck, D.A.

Now to the good news. THE DERELICTS will have a 12" EP on Sub Pop, and it's due out in mid-Summer. It was recorded at Egg Studios in Seattle, and should be a doozy. THE DERELICTS will be one of 18 bands contributing to — "Another Damn Seattle Compilation" ,which is the tentative title of a double album consisting of 18 Seattle area bands doing a song by the Damned. Yes, it's another damned tribute album, hopefully the one to end all cover comps. The thing will be on Dashboard Hulagirl Records, the label that presented BIG SATAN INC. to the word. The compilation album is all recorded, and due out in mid June/early July. Bands on it will include the already mentioned B.S.I. and THE DERELICTS (the latter doing "Born To Kill"), plus WORM, MUDHONEY, FLOP, WHITEY, MOTORHONEY (no relation in any way), THE PURDINS, FASTBACKS, HAMMERBOX, THE ACCUSED, SKIN YARD, GRUNTRUCK (who are doing "Nasty"), YOUNG FRESH FELLOWS, LOVE BATTERY, COFFIN

Scene reports

BREAK, GAS HUFFER (shit, these guys do not give up!) and THE POSIES. TAD and SOUNDGARDEN may also be on it, but the 18 other bands are definite. Vinyl, cassette, and CD formats will be available, and should be an event. For any more information on this double album, send a SASE to (Chris Swenson/ c/o Dashboard Hulagirl Records/ 837 S. Director St/Seattle, WA 98108. Damn, it's just too much.

Speaking of GAS HUFFER, they are finally going to have an album out. It will be on a label in Texas, no other information known at this time period. 10:07 should have that new 7" EP out now. The first one had sound quality that said "let's rush this!". The band can be reached at 804 172nd Ave NE/ Bellevue, WA 98008. Spokane's MOTHERLOAD should not be confused with Motherlode, whom I believe is a feminist folk group. Their record on eMpTy Records should be out soon. Poppy hardcore with a nice groomed edge. One of my personal favorites. eMpTy / P.O. Box 12034/ Seattle, WA 98102. The band: E. 1317 Empire / Spokane, WA 99207.

MORPHIUS, a trio, gets tagged as thrash, punk, hardcore, and sometimes it gets quite confusing. They hit the scene by being the other half of the split 7" EP they did with THE ACCUSED on eMpTy, and now nobody knows what to do. True punks call them metal while headbangers call them punk, go figure. They have released a great four song 7" on their own Ripchord Records, $3.50 should cover it. P.O. Box 46166 / Seattle, WA 98146. And speaking of THE ACCUSED, "Straight Razor" (on NastyMix Records) is out. A LYNYRD SKYNYRD song gets tortured!

Eastern Washington's longest living punk band, MORAL CRUX, should have finishing off their new tour, hope they wreaked havoc in your town. The band can also be found on a double 7" compilation called "Sasquatch", put out by the new Kirbdog Records. They supply two songs: "Soldier Boy" and "American Cadaver". As if I had to tell you, Cringer also appears on that record. $6 from 2217 Nordyke Ave / Santa Rosa, CA 95403.

CHRIST ON A CRUTCH pop up on the "Things I Stole" 7" compilation (yes, Cringer is here too), which comes only with Lintfit fanzine — a new project done by MRR's own Deb E. Disaster. The song they supply is a cover of DIDDLY SQUAT's "What You Don't Give Me I'll Have To Steal". Personally, it made me cry. Oh, I loved the original, but this has got to be one of the first DIDDLY SQUAT covers on vinyl. More is needed. (R.I.P. Jason Cobb) Anyway, if you want the record w/ fanzine, "Lintfit" #1 is $4 from Disaster Productions/ PO Box 460346/ San Francisco, CA 94146. More Deb E.!

A pause. Bands seem to think that playing clubs is the way to go. Clubs in Seattle (good clubs, that is) are harder to find, and good ones are hard to trust, since they seem to change ownership every 6 months. Fuck the clubs man, play in some public parks, get arrested, be a true punk. But really, if you want to be a club band, go to Las Vegas. If you want to sweat, set up your own shows. It's been said over and over, so do it. And now,

motherload (p: jennifer michellotti)

fallen idols

back to the report.

There's a new label ready to support the East side of the State called Yo! Menzer Wax, founded by Corey Menzer. He has already released "Blood And Cordite" by MORAL CRUX and "Go Off!" by an eight piece band from Coeur D'Alene, Idaho called BLACK HAPPY. A bunch of white guys who can funk pretty well. Menzer's main goal is to support Spokane area bands, and that will happen soon with the release of one 7" each by THE YOUNG BRIANS and NICE WORLD. For those unaware, Spokane is the Eastern Washington equivalent of Seattle, as far as size and importance. Go there and you will find the avenue of Chinese food! A lot of bands are being noticed, and more will be known with this label. 3424 W. Providence/ Spokane, WA 99205.

TAD would not mind doing a single with Tar. I interviewed Mr. Doyle, and he said he would not mind doing a project with the other band. Let's hope it doesn't come to a dispute like Iran and Iraq. By the way, if you have "8-Way Santa", hold it. The couple pictured (the swingers) were not too happy about it, and all existing copies will be scrapped for a new design.

Heavy, heavy, heavy, and grinding, this is what I call UNEARTH. "Pure Muddlement" is their latest demo, and if the title doesn't give it away, nothing will. Sabado Blakos indeedos!/ 16009 9th SW/ Seattle, WA 98166. You want more heaviness? On the load? For the grindcore in your day to day activity, there is FALLEN IDOLS. Punker than those who adore them, they've only released one demo tape. Live they crank up the volume way too loud. Hey, music is good loud, but they take it to deafening extremes! Is this a band Chris Dodge would like? Would they feel at home if they had a record listed on the Ax/ction Records list? Sure, but they have no records out. P.O. Box 9140 / Seattle, WA 98109.

C/Z Records is going to take over soon. World Domination Part II.

RIKKI TIKKI TAVI is a band that needs money. They recorded their 7 song demo tape for free on a four track, and it sounds like shit. The band is great, even the harmony vocals pulled me in for more listenings. The band is just trying to get their name around so they can do some shows. If you have a favorite Ice Tea recipe, write to the band at 12614 SE 7th Pl/ Bellevue, WA 98005. And remember, that's RIKKI TIKKI TAVI.

If Chris Dodge ever decided to make a "Bleeaauughhh" Pt 2 he should check out a new band called DEFECATED CORPSE, who hail from the city of Lynnwood. The band is Garth Saylor, Maiko Butler, and (the star of the show) Rich Acosta. The band play grunting chants for those who've had a hard day, dirges for punks who have to hold real jobs. It's the beautiful thing we all know as grindcore. With songs like "Sore Goat (Anal Cavity)", "Sore Goat Part II (The Apology)", "Gas Mask Asphyxiation" and "Meat Tenderizor", you got nothing to lose but your intestines! Rich Acosta also has a solo project he calls HYDRAULIC DEATH, a 'band' with such tender songs as "Horrendous(ly) Billy Milano", "Smelvin Mudhoney's Flying Circus", "Horrendous Nirvana Copy-Cats", "Horrendous Anything With Semen On It", and "Horrendous Salty Hot Dogs (If You Know What I Mean)". DEFECATED CORPSE is actually getting airplay on some radio station, so be horrendous and right to Rich Acosta / 10504 Earley Ave SW / Tacoma, WA 98499. Maybe Psycho can do a record with them.

Locally (the Tri-Cities) there's a great band called BLUE SKY LAW. They play hardcore with massive energy. Unfortunately, I don't know too much about them or their address, but next time you will get a full report, honest.

This is John Book (2502 W Opal St / Pasco, WA 99301-3352) signing outta here. I will be back, hopefully in the summer with massive news. And as I go, I would like to thank nobody in particular except those who have responded to my past reports. And remember: somebody please sign DUMT!!

San Diego- Hey, what's up? Welcome to a scene report near the border of Mexico. yeah, that's right! This is San Diego, what's your excuse? Okay, a lot has happened here the past few months, so pay attention. First of all, San Diego has a scene, it may not be real big but it exists. So tour bands, give us a chance, we treat bands good down here.

Anyway, an Anti-Racist Action has been established here. They have already put on two shows and they regularly have meetings. I haven't been to any because I've been busy, so I still have to check it out. Shows down here are real weird. There are months with shows every week and there are months that are scarce. Mostly, it's at basements, backyards, garages and clubs. The Triton Pub at UCSD, are doing shows once again. The Casbah and Bodies are also doing shows, but they are 21 and up. I don't have anything against these clubs, but the majority of the scenesters are minors and they are the ones that pay more attention to your music, so if you can find someplace that could do all ages, play there. Iguana's, in Tijuana, Mexico are doing shows, but usually big name bands that could draw a lot of people get to play. This place is weird because everytime I see a show there, there are a lot of people that you don't see at local shows.

Let's turn to the bands. AMENITY, the longest band to come out of Diego, has broken up. They have 2 records out. The first one has been re-issued and the second one is called "This is our struggle." FORCED DOWN, too have broken up. They also have two 7"s,

drift

FUCK YEAH!

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Bands, labels, and zines write/call to get distributed.

"Rise" and "Stifle." The last one is a double 7". Both band's records are available from Vinyl Communications and Downside, each one is hand-screened and hand stamped. TITWRENCH, an industrial hardcore project, came out with a 7" called "Go back to Europe," and a split vinyl with Volkswhale. PITCHFORK have broken up, but they were still able to put out an LP on Nemesis. FISHWIFE has a self-titled 7" and an LP. The 7" is available from Nemesis and the LP is on Head Hunter Records. BLIND JUSTICE is doing a 7" under their singer's label, Hambone records, with help from JFS Productions. Their drummer, Erik, is also in another band called DRIFT. They broke up, but a vinyl will be out on a new Seattle label. Their singer is moving up there to play 2nd guitar for UNDERTOW. STATEMENT, not the one on Hardline records, broke up last summer but a 7" was put out by Battery Records. ROCKET FROM THE CRYPT, John Reis of Pitchfork's new band, have recorded for a record. SUB SOCIETY did some songs for Thrasher magazines SK8 Rock compilation. BRAIN TOURNIQUET should have a demo by now. SHADOW BOX is a new band with Matt/ Milestone, Rob/ Forced Down, Dave/ Statement, DDA/ Sub Society, and Josh. They don't have anything out yet, but they've been playing shows. SLUB, is another new band with members of HEROIN and Rick/ Pitchfork. They have a demo out that they were giving away at shows for free. STRUGGLE has been playing a lot of shows lately. Their singer, Dyland has been doing shows at his basement for a measly .34¢, which is really cool. Chris/ Sub Society is also playing guitar for Gang Busters, a ska band. The drummer for MALICIOUS INTENT is also playing drums for MILESTONE. HESCHER has been playing a lot of shows. Other bands that have been playing around are MALICE IN WONDERLAND, DADDY LONG LEGGS, HEROIN, and LITTLE BUNNY FOO-FOO.

Radio shows, 91X's Marco has a slot called "Loudspeaker," which showcases local bands in Diego. Chris/ Sub Society has a show in KSDT called "Energy Control" every Monday, same with Adam (ex-Brain Tourniquet) every Saturday. KSDT is the college radio of UCSD, frequency of 95.7 FM.

As for zines, there's mine, Bat Zine. #7 just came out and it's always free but I'd appreciate trades for it. JFS Productions has a zine called JFS. #2 just came out and its available from me for a dollar. There's TROLL, coming out with #3. TROLL/ 10621 Gabacho Drive/ San Diego, CA 92124. POVERTY has some issues out. I don't know what issue its at now, but you can write to them at 1042 Missouri St./ San Diego, CA 92109. Then there's GET IT STRAIGHT. This is a straight edge zine. If you get it, don't take it seriously, its meant as a joke. GET IT STRAIGHT/ 6707 Amherst, Apt. D/ San Diego, CA 92115.

Here's some addresses. Sub Society/ 8808 Corvus Place/ San Diego, CA 92126. Fishwife/ POB 99916/ San Diego, CA 92109. Shadow Box/ 5663 Balboa Ave. #132/ San Diego, CA 92111-2705. Vinyl Communications/ POB 8623/ Chula Vista, CA 92012. Downside/ 2015 Garnet Ave. #5766/ San Diego, CA 92109. Blind Justice/ 7401 Salizar St./ San Diego, CA 92111.

Well, before I go, I got some videos of bands mentioned above and other known ones. If you wanna trade, write. I'm also doing a zine for video traders, no sellers. I know who sells. Thanks to Seth, Chris, John, DDA, and Joaquin for helping with this report.

Peace!!!

Rop/ Mulch Records/ 7636 Caldy Place/ San Diego,CA 92111

Riverside- Hi there! Ted Gumby (Fred's Mother) here, with a tiny bit of information about the Riverside punk scene.

Spanky's is consistantly doing shows. They sell beer, but there's never an age limit! They were recently hosts to out of town bands Plaid Retina and Jawbox. If you want to book your band or if you just want some info about the club you can call (714) 683-3666. And speaking of shows, on March 23rd there was a big punk festival (a benefit for the homeless) at Fairmont Park. Punks of all shapes and sizes crawled out of the woodwork for this one. Riverside's oldest punk band were supposed to start off the show but they didn't make it to the gig on time. Such a shame cuz these dudes can play very competant advanced punk.

The first band up was OLD NICK. I was busy getting stoned and missed them! One of the local punks told me that they sucked, but OLD NICK has gotten many shows at Spanky's. So, I imagine that they can't be all that bad. Next up were the FIXTURES, who played, to no surprise, a uniquely structured and powerful set that compares to no band that I know of! They just released a new L.P. called "Defect", and it rocks too. Write to these guys at P.O.Box 16283 / Encino, CA 91416-6283. APPLECORE played some dance songs and a few hardcore songs. Maybe it's because the hall was so big (reverberation) but they made me wonder "If 'ABC' was a guitar, bass, drums band would they sound like this ? "

Picture this: A guy with clown make up comes up to the mic and recites the first two lines of "Celebration of the Lizard" (a tribute to a Doors movie) and his band proceeds to back him up with some amazing melodies and breaks that flow as smooth as cold beer on a hot day ! And that ladies and gentlemen is DAS KLOWN. WALK PROUD played some of the hardest and harshest sounding stuff that day. Hardcore at it' s best. They win the award for most attractive drum kit ! I missed the next band and I can't remember who they were but when we got back from Arby's (sorry vegans) F was jamming and boy can they play good 77' style punk. Look about for these people if your into that kind of thing.

The VOO DOO GLOW SKULLS played, as always, a very high energy show. This time they introduced a new member of their band, C.J. (a horn player) thus adding a new dimension to their sound . As always the crowd dug on it. For those of you who haven' t seen or heard of the VOO DOO GLOW SKULLS, I've got good news for you. Their "Old of Tomorrow" 7" EP is being repressed. So, if you missed out the first time, you've got a second chance. These Riverside goons will be touring this summer. For a list of tour dates and general V.D.G.S info write to: 6871 Eaglerock Dr/ Riverside, CA 92505. Speaking of goons... I AM THE HAMSTER played a very short set. It was their first gig in a year or so. Would someone tell me why they gave out tons of PUBLIC HUMILIATION cassettes instead of their own stuff ?

Soon the crowd was back to slamming again. Oxnard's finest, ILL REPUTE cranked out songs like there was no tomorrow. A way rad set with lots of songs that you should already know. Thanks guys! I didn't particularly enjoy CHAIN OF STRENGTH but this crowd sure did. Bodies were flying everywhere! The barricades were broken a few times. Punks were diving off of the monitors. In general there was unified anarchy (whatever that means!) I drank a beer!

By the time WHITE FLAG went on, a vast majority of punks went home. What had been a crowd of 300 plus, had diminished to about 40. If you're one of the 260 plus losers that went home (for whatever reasons you can come up with) bow your heads in shame! All of the original members (minus Al Bum) got together once again to restore your faith in rock and roll. I could go on about these gods for days, but all I'm going to say is it was quite enjoyable not having to fight (slam, dive, etc.) against all of you poseurs just to watch one of the coolest bands in punk (today or anyday!)

Speaking of wimps who have to go home. I missed the CHEMICAL PEOPLE and FLYIN' MOCO. I can say that the CHEMICAL PEOPLE have some cool lookin' 2-sided full color t-shirts for $10.00 (not including postage I assume) and a mass variety of other fun stuff. So write 'em at: P.O.Box 6964/ Beverly Hills, CA 90212.

Now about FLYIN' MOCO (see photo). These guys are the up and cumming rock gods of the 90's. The entire Riverside scene is anxiously waiting for their two new releases. The first being a five song cassette. The second being a two song 7". So, keep your eyes and ears open for 'em. You can reach FM at: 901 E. Washington #235 / Colton, CA 92324.

Speaking of vinyl...my sons, Ed and Fred (Gumby) will be releasing a limited edition 7" comp soon! It's entitled "Rock and Roll Riverside Vol. 1". It will feature such top name bands as PUBLIC HUMILIATION, VOO DOO GLOW SKULLS, and FLYIN' MOCO plus a few surprises!

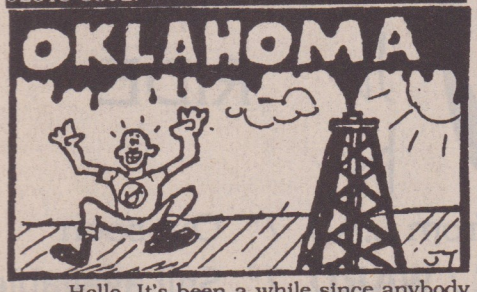
Now that I've got a bit of the hype out of the way, I would like to address a few situations that happened at this punk fest. There was a racial incident that was totally uncalled for! It could have been prevented had the people at the door refused admission to those "punks" known to be racist skins. (Like I've seen them do at Spanky's).

This second incident is minor as com-

Scene reports

pared to the first but it needs to be said. I promissed myself that I wasn't going to cuss (the high class self respected lady that I am) in this scene report but... YOU DAMN BEER PUNKS ARE SOOOOOOO STUPID!!!!! SOOOOOOO FUCKING STUPID!!!! I can't believe that after all these years of punk shows that you ASSHOLES haven't learned not to drink beer in the parking lot (that is right next to the hall)!!! It's your fault if your beer had been confiscated by the police. I guess it's too much hard work to walk into the park.

Well, that's all for now! Just remember what the insane fucker from O.C. always says: "Stink, drink and get a clue!" Thanks, Ted Gumby/ PO Box 589/ Orange, CA 92613-5892.



Hello. It's been a while since anybody bothered to do a scene report for Oklahoma, so here goes nothing. Actually, this report is mostly about Tulsa, since that's where I live, and I haven't heard too much about bands from other areas of the state. My apologies to any bands that I leave out.

Okay, let's see... CONCEPT OF NONSENSE, Tulsa's best speedcore/ hardcore/ punk rock band, have a demo out now. It's entitled "Finally" and I hope to have an address soon in case anybody feels like writing. They're working on new material now. The ILLEGITIMATE SONS OF JAKIE O, Tulsa's noise gods, still have their second tape, "Here Cum Da Sons," available. Dan, the band's singer/guitarist, also has a new compilation tape out, "Folk Songs Of Middle America, Volume Two." Both tapes, along with the first "Folk Songs" compilation, are available at Sound Noise Music Productions, P.O. Box 472084, Tulsa, OK, 74147 for $4.00 ppd. in the U.S. and $5.00 everywhere else (but U.S. currency only, please!)

BUNNIES OF DOOM, a hardcore/ funk/ punk band, has broken up. Their former singer, Duane, has moved to Norman. AMERICAN WASTE CONTROL, who were a promising hardcore band, have also broken up. THE UNDERPRIVILEGED, a hardcore band, have a new drummer and are currently looking for a new singer. (Shad, the previous vocalist has moved to Kansas along with his brother Adam, the guitarist for A.W.C.) RUK MUNSTER, a raging Oi!/
rock and roll/ punk rock band, has a new bassist, Jay from A.W.C., and are working on new material also. ASYLUM, Tulsa's big speed metal band, are still around. Their singer, Dave Cantrell, has a new compilation tape out entitled "Welcome To Tulsa." I don't know how available it's going to be, so I'll let you know if and when anything develops. BABY M have a new tape out, but again, I don't have any information about this one. RED RED GROOVE, Tulsa's "industrial" band, recently opened a shoe for Frontline Assemble. PIT BULLS ON CRACK are still around and have a demo out now. More info on the way...

Well, that's about it for the bands. As for the scene itself, it's not too bad. There's still some cliquishness, but I guess that's to be expected. All of the old SHARPS are still around, and there's virtually no "white power" bullshit to be found. The one thing Tulsa definitely needs is more clubs. The main club around here is still the NITRO, and unfortunately it's still run by that greedy, backstabbing, arrogant parasite K. Rahal himself. But at least it's a place to play. Chad Malone, lead singer for Concept Of Nonsense, has had some pretty cool shows featuring Ruk Munster, The Underprivileged, and others in his garage (also known as "The Sensual Underground"). TUCCA is still around, but unfortunately they don't have hardly any hardcore shows anymore. ANNIE'S DINER won't be having any more shows until spring of summer rolls around. And that's about it as far as club scene goes (unless you count places like the IKON, which is a trendoid "progressive" dance-a-rama).

And that wraps up this scene report. I hope to have some more information in the next report, and again my apologies to all the bands I've left out. If you want anything to be included in the next scene report, write the below address. Also, I am mostly looking for live tracks by bands so if you're interested, send any contributions to Rich, 10637 East 33rd Court, Tulsa, Oklahoma, 74146. Punk Rock!

Hopefully, by the time this is printed the war in the Gulf (I can't tell if it's a T.V. mini-series or a reality, based on the limited coverage we are given) will be over and we can focus attention upon our dying planet and the lifestyle changes everyone is going to need to make. But I'm sure our kind, gentle President will find another "enemy" quick enough.

My opinions aside, there's a lot of music being played, and now, put to vinyl here in this repressive Mormon state -- I'm going to sling it out. A while ago a place called the Speedway Cafe closed down, and with it the near packed shows and some of the people from here. A lot of things have been shuffled around, like Raunch Records (Brad Collins is probably the most stabilizing influence that we have) and the main warehouse that was home for a lot of bands. Things are smoothing out and I for one remain optimistic.

An old church is now being desecrated weekly and has been named the Pompadour. Its had a rough start and it suffers from what I can only see as a lack of direction, but the owner/manager (J.R.) seems to be trying to work with the bands. The Pompadour is the only legal venue for shows now, although there is another place called Perseus Opera House which is literally underground and could be closed down at anytime, hopefully now. Some of the bands that have been playing here for a while are doing a lot now.

THE STENCH old-timers with a big, devoted following, have put out their third LP on Running Records. Their singer also has a solo project in the works called DAISY GREY. These guys are great musicians, I've heard their new LP and it sounds great.

THE BAD YODELERS have a second LP out on Semaphore plus C.D.'s and have recently returned from their European tour where they apparently played to some very pleased people. This band has been around here for a long time and they have a unique sound that has alot of power and intelligence.

VICTIMS WILLING is another band of eight (?) years that is still slugging. They finally put out vinyl with an EP titled "Victims Willing" and as always, continue to play plenty of shows and have a good following. They have a very powerful metalish-hardcore sound that is all their own. (Victims Willing, P.O. Box 520202, S.L.C. Ut., 84152-0202)

Some ex-members of MAIMED FOR LIFE are now playing as POWER SLAVE. Aldino worked in M.F.L. for a long time and is one of S.L.C. best. He took off to play with Poison Idea for a while and contributed to the "Feel the Darkness" LP. POWER SLAVE recorded the material for their six-song, ten inch EP titled "Figure It Out" before even playing live, choosing to work hard on the songs and the sound, and I'm sure it will pay off for them. One song that stuck in my mind after their gig dealt with this country's genocide of native Americans, and the emotions the members felt while playing was very real. Yes! (Power Slave, P.O. Box 520516, S.L.C., Ut., 84152-0516)

Ex-members of INSIGHT and BRAINSTORM are ripping out music under the name ICEBURN. They have a two-song 7-inch out on Victory Records and a full LP is due out in May.

MODERN PROMETHEUS or (MoPro's) have their old drummer back, and amidst past problems of where to practice and very busy schedules (they claim to be S.L.C.'s most educated hardcore band; the singer/ guitarist is a school teacher, the drummer has an English degree, and the bass player is a natural genius) they continue to rip on. Intelligence, humor, and oh so much speed. They have a tape titled "Speedcore For Dope Fiends."

Tons of cool stickers have been circulating around this town protesting the Gulf War and advocating refusal of the draft, if it comes to that, and they've been put out by the extra busy HATE x 9. The fact that their music and message reflect situations happening right now gives this band a lot of directness. They have a new EP out titled "Christmas In Kuwait" that originally supposed to be released months ago but was delayed. (R.U. Dead, P.O. Box 11015, S.L.C., Ut. 84147)

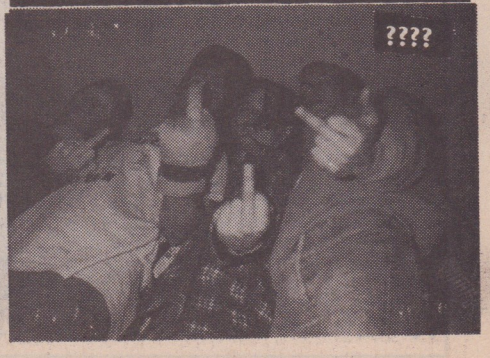
FILTHY LUCRE will have a split EP out soon, sharing the space with ORGANIZED CONFUSION (from Idaho). Both are great bands. FILTHY LUCRE is comprised of a couple of members of HATE x 9 who are driven by a maniacal drummer who really shreds. Very powerful. (Filthy Lucre -- R.U. Dead, P.O. Box 11015, S.L.C., Ut. 84147)

SLAUGHTERCHRIST is a band that is over categorized as metal and although they have a metal influence, they have a unique and powerful sound. Totally original.

COMMONPLACE are anything but, and have an original style and great female vocals. They have an EP titled "The Chosen Ones" (J.S. Bringard, 604 E. Kensington Ave., S.L.C., Ut. 84105)

WEIRD PORK one of the most original outfits to ever wipe their scary asses on S.L.C., is in the process of reforming. They only played a few shows, although people are still talking about the smashing eggplants and the near-naked (no, not that) pregnant woman who was headshavin onstage while the raw industro-hillbilly- noise-core-weird-porkness raged. They'll be putting out some tape stuff soon.

MORAL SUCKLING the band of fools that I'm all too involved with, have only played a few shows recently. The response at one was great, at another not-so-great- at-all. We're getting the bucks together to record an LP that we hope to be out in June or July. We still have some "No More War Toys" EP's. (Moral Suckling, P.O. Box 510991, S.L.C., Ut. 84151-0991)



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Scene reports

Some other bands I want to mention (since I don't have any info. on them) are Reality, Dirty Gordon, Bohemia, Road Frisbee, Truce, Dinosaur Bones, The Color Theory, Box Car Kids, Decomposers, Yexo' fucking' tay, Kaotic Contortions, and Wicked Innocence.

When I get some more shit on these bands I'll send it in. Things are going all right here in the "Land of Zion" (yeah right). And as a final jab, I want to say: "Nothing Justifies War." Randy Thompson.

Howdy, this is Mahtt of Tiny Fanzine here to give you the dope on your favorite state and mine, Wisconsin. By the way I'm writing this little report on March 7th while suffering from the flu in a big way. But forget that, here's the juicy bits.

Seeing as I live closer to Milwaukee, I'll tell you what's going on there first. TRADEMARK, the little darlings, have gone three piece by kicking out their old drummer and bassist and adding a new drummer with the singer taking up bass geetar. Their sound is kinda funky but mostly grungy punk. They just put out a new tape entitled Woking the Dogman and you can get it by sending $3 to: 4611 W. Van Beck/ Greenfield, WI 53220. DEMISE has gotten their shit back together. After the tour this summer the bassist and drummer left the band to concentrate on their other band called RHINELANDER, more on them later. DEMISE picked up ex-NO JOKE drummer Jeff and ex-NATURAL CAUSE bassist Tim. They just played a show last Sunday and kicked ass. They still have their old tapes for $2 and you can get it at: c/o Duwanye/ 2401 W. Layton Ave/ Milwaukee, WI 53221. As mention above, RHINELANDER, are a new band (well not really) with a poppy punk kinda sound and they plan on releasing a split 7" with Lack Of Social Decency (or simply LSD) in the next few months. Contact RHINELANDER at: Dan West/ W171 N10411 Harvest Ln/ Germantown, WI 53022. LSD, who are no longer sexist or immature, have developed into one hell of a great band to watch. Interview these guys or just bother them at: Sam Cook/ 3521 Hubertus Rd/ Hubertus, WI 53033. TURBINE which has a pretty unusual sound here in Wis have been playing around and about. Write to 'em for stickers at: c/o Eric Stein/ Sellery A Frisby 472/ Madison, WI 53706. MIND THELFT, yes thelft, have gone threw the customary member changes and have developed a real intense sound. Write to Bradly for stickers of for a picture of his tat at: 1975 Independence Ct/ Brookfield, WI 53045. FINAL MOTION, who are a new band, played a show a while back and did mostly covers and I don't have a address. That's it for bands, now to the zines.

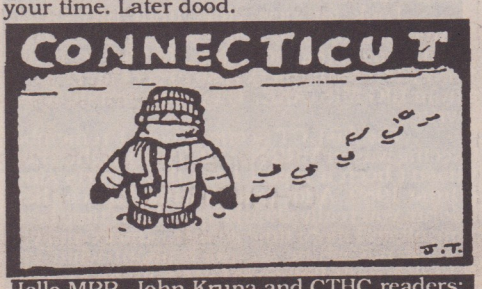
X Y Zine is history but up from the aches comes Stark Reality. It is punk and has a number of interviews. Send a $1 to: Terd/ 2804 8th. Ave/ S. Milwaukee, WI 53172. 50/50 zine, in it's first issue, is an interesting little trip in the minds of three individuals. Lotsa stuff to read and you get it at the same address as RHINELANDER. Optophobia has change its headquarters up in Madison. I guess he's got some copies left so send $1 to the same address as TURBINE'S, thanx. Alien Relay, just completed ish #2, can be reached at: 38317 Sunset Drive/ Oconomowoc, Wi 53066. Ar is mostly morbidness and philosophy and punk rock, it's cool get it. Tiny Fanzine #4 is in the works and should come out in a month or two. You can reach me at the same address as Alien Relay but make sure you distinguish between the two. Rattlesnake Press is still going strongly and you can reach the two page marvel at: c/o Peat Meat/ 5215 S 58 St/ Greenfield, WI 53220. That's it for Milwaukee, now to Maddyson.

INSPECTOR 12 released a new tape awhile back and have been a slew of compilations. You can get the new tape at: 907 Williamson St #1/ Madison, WI 53703 and send $6.00. The following two bands can be reached at the same address. NAKED FACE, formerly Oxymorons, have been playing here and there with a hard core/thrash sound. They really have improved quite a bit and are fun band to watch. Write 'em. Oh and they have just put out a live tape for a $1.50. TWO MINUTES HATE, still kicking budda, somewhat recently put out a live tape and one must check it out by sending $3.00 to: 4614 Onyx Lane/ Madison, Wi 53714. Please be sure to distinguish between the two. NATURAL CAUSE whose sound comes close to VoiVod but are much more brutal with a heavy intricacy, have released an awe inspiring live three song demo. You can get the demo for $2 at: 1613 Angel Crest Way/ Madison, WI 53719. That's it for bands that I can remember, now onto zines.

Distress is on its way with a pretty good start and they are always looking for contributors so write to the folks at: PO Box 1127/ Madison, WI 53701-1127. Crusty is a small but comfortable zine done by the editor of Intense Expression which has gone to dust. Ish number uno has interview with Natural Cause, I-12, and Steve Mar the Sacto punk scenester. Send 29¢ to: 5405 Piccadilly/ Madison, WI 53714. Last but least, No External Compulsion #4 is out. This time around Crito's dabbled In graphics bit and has interviews, reviews, and opinions-n-such. I think it's 50¢ so write to the poor guy at: 102 E Gorham/ Madison, WI 53703. Enough of Matty's son let's go on to Medford with information being supplied by Weasle of VEGTABLE SPIT. This info is a little dated but good enough for our purposes and thanx Weasle.

Ahh!! SHIVERY (members of MCT and PNEAMONIA 5) and VEGTABLE SPIT played Oct. 20th at the "Shack" to a packed house. I mean face to face with the band. Free beer, cake, and more people than you can shake a stick at. All bands kicked and all had a great time. DISH PAN HANDS and RHINELANDER (Milwaukee) played at the shack I missed it but everyone said it was great. MINK CAPITAL TERROR (MCT) are questionable right now, no one knows. Rumor has it CONTENTS UNDER PRESSURE are dead but not for sure. You can contact SHIVERY for shows at: c/o Tom Fronk (715) 748-4916. VEGTABLE SPIT can be contacted at: c/o Brian (Weasle) Metz/ 515 Jackson St/ Medford, WI 54451. We have two tapes out, first one We're Not For You is $4 and Let Me Think About It is $5.00. VEGTABLE SPIT will be recording in Dec 1990 which will be released in spring of 1990, and record companies give me a call.

It's me again, Mahtt. Well that's it for this scene report, see ya next time if I ever do one. Oh and you other WI scenesters if you'd like info on shows in Milwaukee and Madison or you wanna give info on somewhere's in the state you can either write or call me at (414) 965-3415 and tell me what's up. Thanz for your time. Later dood.



Hello MRR, John Krupa and CTHC readers:

I cut myself eight times shaving this morning, in more places than I thought I had a face. So if this letter seems unusually mean spirited, you'll know why...

I'm responding to the lame Connecticut scene report you printed in MRR No. 94. No, I don't blame MRR; you only print what the mail brings you. But John must be living on a different planet or at least in a different state than I am. If his scene report had been any thinner, there wouldn't have been one at all. Among the lard he feeds you: "There are no good clubs in the state....If you want to see a good show, you have to go to Boston, Providence or N.Y.C." Bullshit. Try telling that to the 700 people at UCONN for the Fugazi show, John.

Even dumber is your opening remark, "Greetings from one of the most apathetic places in the country, Connecticut." Ruthlessly stupid comments like this demean the bands, clubs and folks who do set up shows in Connecticut and show you to be the ignorant fuck you are. Connecticut is not a "dying scene".

A scene report should be more than a place to stroke yourself, John. With the exception of saying nothing of interest about a few bands well known to MRR readers (SEIZURE, MALACHI CRUNCH and PROCESS OF ELIMINATION), you spend about half of the report talking about projects you or your friends are involved in. Personally, I don't know of anything punk to ever come out of Torrington, and if there were, you ain't it. Yeah, you're entitled to live your own life; just don't bore me with it.

I don't pretend to know every band in the state, but I've had the good fortune (OK, sometimes not so good fortune) to hear all these bands in the past year or two (listed in alphabetical order so no egos get bruised): 76% UNCERTAIN ($4, Where's the Lid? cassette, TPOS, 12 Mill Plain Rd., Danbury, CT 06811), A.T.G./ BENT, BIG GULP ($7, Anything For Jimmy cassette LP, P.O. Box 2481I, New Britain, CT 06050), BIG MISTAKE (Big Ego 7" and a demo, P.O. Box 10355, Elmwood, CT 06110), BIMBO SHRINEHEADS ($3, self-titled 7" Tulpa Records, P.O. Box 860, Willimantic, CT 06226), DEPARTMENT OF TRANSPORTATION, FORCED REALITY (LP, Patriot Records, Boston, MA), FREEDOM OF CHOICE, FUCKING MENTAL, THE GROUNDHAWGS (Who's Gonna Buy the Beer Tonight? 7", Mike O'Rourke, 35 Shallowbrook Ln., Manchester, CT 06040), GUNK (demo, P.O. Box 305, 52 N Eagleville Rd., Storrs, CT 06268), THE LAW (demo, 121 Paradise Ave., Hamden, CT 06514), LOADSTAR, MCKNICKNIX (demo, Big Dweeb Records, 22 Burnham St., Enfield, CT 06082), ONYN, ORGAN DONORS (Nerd Punk 7", 41C Storrs Hts. Rd., Storrs, CT 06268), OTTO, PIECE BY PIECE (demo, Dean, 60 Bramblebrae St. South Windsor, CT 06074), POWERSURGE/ PRESSURE RELEASE, ST. JOHNNY (demo, Tom, 203-741-0192), SANITY ASSASSINS (P.O. Box 380152, East Hartford, CT 06118), SCOOTER X, SKELETAL AMBITIONS and SOLD ON MURDER. (Wow, I learned my alphabet good, huh?) Sure, some have had lineup changes and some have gone on to that great mosh pit in the sky, but there's a story behind each of the bands that's worth telling MRR readers

about, John.

A couple bands I haven't heard, both SE, are PAYBACK and OVER THE EDGE. RESIN, out of the Norwalk area, with songs like "Scrape the Bong", decidedly are not. Then there's BLUE BALLS (32 Blanfield Ln., Wolcott, CT 06716), who I hear really rule. Can't wait to hear them. PEOPLE LIKE FRANK are now called MAUDE. Greg (ex-SCOOBY SNAX) replaced Jeremy on bass. Must be weird to have a real musician in the band, huh Jon?

The MEENIES (P.O. Box 2629, Fairfield U., Fairfield, CT 06430) have a demo out. So do THE DIVO/RCED (acually three of them!) ($4 each, P.O. Box 743, Suffield, CT 06078) and NOTHING MUCH (demo, Stop & Think, 7 Dock Rd., Norwalk, CT 06854). GRAVEL PIT have a demo, too: (203-389-9373).

LUXURIOUS BAGS is a UCONN band with vinyl out on the Twisted Village label, a project of a guy in CRYSTALIZED MOVEMENTS. All these bands have vinyl out: ALL FOR ONE (Vitality Records, 23 Van Car Rd., New Milford, CT 06776), AWARE (Iron Face Records, 69 Old Lantern Rd., Danbury, CT 06810 or: 2 Cedar Crest Dr. Danbury, CT 06811), BEEF TRUST ($3.50, Skene! Records, P.O. Box 4522, St. Paul, MN 55104), CHOPPER (P.O. Box 2383, Milford, CT 06460), PAYBACK (Matt, 10 Gorham Ave., Westport, CT 06880), SAD REALITY ($4 to 7 Whipporwill Ln., Westport, CT 06880) and the WUSSIES (P.O. Box 7651, Wilton, CT 06897-7651).

The BIMBO SHRINEHEADS are looking to tour the U.S. again this summer. If you can help out, call Joe (203-423-4498) The best way I can describe their music is to say it sounds kinda like The Ex with female vox and very politically conscious lyrics. They've got a new lineup, too, with Joe on bass (replacing Josh who is at school in Boston) and have added a second guitar player, Jeff (ex-BARNYARD FRENZY). BEEF TRUST (Keith, 75 Maplevale Dr., Woodbridge, CT 06525) have also been playing to well deserved reviews.

About the closing of The Anthrax, if you ask five people, you'll hear five different stories. But consider these problems: out of state goons stabbed a kid in the bathroom and another time broke my friend Chris's nose; uncooperative bands (for instance, P.O.E. were supposed to play shows in July and October 1990 and for whatever reason didn't show up either time, etc.); and trouble with the police and neighborhood as South Norwalk became highly gentrified. In all honesty, you'd have to be insane to want to run a club facing these and other obstacles. Who can blame Brian and Sean for calling it quits?

More troubling to me was the closing of the Populous Pudding in Willimantic by the town for fire code violations, not coincidently a few days prior to the second coming of G.G. Allin. Gee, I wonder if G.G. 's affection for a dead cat at his earlier Populous Pudding show had anything to do with it? In a year's life, Populous Pudding managed to showcase uncountable local bands and artists and did something like 130 shows, often 20 or more a month. That's probably more shows than any club in the coutry, alive or dead, has done in a similar period of time, and it's a void that will not be easy to fill. Rob "Robnoxious" MacDonald (75 Swenson Rd., Woodstock, CT 06281) recently did a 2 Live Crew show at The Palace, so I know he wants to keep the Pudding alive in some reincarnation or other.

Still, there are places in Connecticut putting on punk shows In Enfield, The Scene has been doing shows since late 1990. They were recently shut down by the town for code violations, but are supposed to re-open again in March.

There continue to be shows at UCONN in Storrs. They've been featuring a slew of DC hardcore bands recently -- Fugazi, Senator Flux, Holy Rollers, Jawbox, etc. -- plus locals ONYN (also spelled ONION) and GUNK, which features former members of SHRIEKING VOID OF EMPTINESS (Ed on guitar and Brett on bass instead of vox). They play an accessible form of punk quite different from the emo type stuff on the SVOE Brazil 7". Ed keeps pretty busy, because he also plays guitar in ONYN. The lineup features the former drummer from 76% UNCERTAIN. Wanna play UCONN? Try Big Noise Productions (Neil, 203-423-5498).

Wesleyan Univ. in Middletown also has been programming punk at the Electic House. If you want to play there or at The Scene, get in touch with Jon (203-871-2869).

Rob, the drummer for BIG MISTAKE, hosts a hardcore radio show 3-5 pm on Tuesday and Wednesday om WFCS, 107.7 FM in New Britain (203-223-6767). Check it out. Wanna be on the radio? Josh Bloomer at WECS, 90.1 FM in Willimantic (203-456-2164) features local bands from 8-11 p.m. Friday nights. The MCKNIXNIX were on a show a while back.

Local legends LOST GENERATION played an awesome 10th year as a band show that would rip even a metalhead's hair out at The Ozone in New Haven in February. They're supposed to tour Eurpoe this spring. Also in New Haven, The Moon and The Third World are two clubs that feature punk music on occasion. I've seen the BIMBO SHRINEHEADS there at a Reverb Motherfuckers show a while ago. If you wanna play The Ozone or The Moon, get in touch with Fednando Pinto (c/o Cultura Productions, 99 House St., New Haven, CT 06511). He's the guy who used to book those great shows at the Nightshift, grimy Naugatuck's only claim to fame. He might even buy the place back, which would really be great for bands.

The Monkey Bar in Norwalk also had a show in February with LOST GENERATION, SEIZURE and BIG GULP. They're starting to do all ages shows on Sunday in the early evening. Bill (203-855-0599) from RESIN books shows there. The Palace in Stafford Springs got a special license to allow minors in. All it would take to get shows going there is for someone to talk to Jay (203-684-2713) and present some decent ideas. If you want a scene, folks, you're gonna have to make it. Don't expect someone to do it for you. Here's your big chance. Get off your ass and do something.

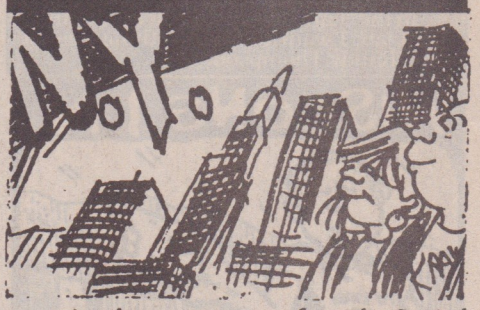
If you're an out of state band and want help setting up a show in Connecticut, you can also try Steve (203-649-2725). I am again doing shows in my basement (203-456-8874) now that I have new neighbors who seem to be respectable outlaw types. First show should be April 12, 1991 with Moral Crux, local hardcore giants BIG GULP and those mental dwarfs, MAUDE. I guess this is one of those shows you gotta go out of state to hear, huh John?

Joe Malinowski's Tulpa label (P.O. Box 860, Willimantic, CT 06226) continues to put out good quality vinyl with the release of two 7"ers by the DEADBEATS and the most notoriously notorious WOODCHIPPER. A stamp will get you his most recent catalog. Then there's TPOS (12 Mill Plain Rd., Danbury, CT 06811) which reportedly has repressed the out of print classic, Better Yet Connecticut 7", good introduction to the range of bands here in this state (BIG, GULP, FREEDOM OF CHOICE, FALLBACK, SCOOTER X and FORCED REALITY) There's something to offend everyone: hardcore, punk/ oi. The slab's yours for $3.50.

Look for new vinyl from BIG GULP, something old (a 7" of live stuff from 1987-91) and something new (an LP they're gonna record this summer). Also expect an LP soon from BIG MISTAKE. They're recording it as I write.

The last CT scene report I remember seeing was in MRR No. 73. That's right: there hasn't been a report from these parts since June 1989. A lot has happened since then. John, you really should spend less time beating off and more time going to shows and you might not whine so much about what you think is not going on in Connecticut. Even so, thanks for motivating me to write this. I'll even take back those nasty things I said about you. Thanks Chris, Jon, Steve, Joe and Bones for the info. You should all become punk rock encyclopedias when you grow up.

Well, I'll sign off now. Gotta spin that WOODCHIPPER 7" again... Love and kisses, Charlie Krich/ 183 Prospect St/ Willimantic, CT 06226



Another scene report from the Capital District (Albany) area of New York.

ALL FALL DOWN's incredible debut 7" just entered its second pressing on the mighty Footlong Records label. They have been playing extensively in the Northeast and are quickly developing into one of upstate New York's premier bands. Look for a second vinyl offering soon chance to see them live, don't pass it up.

FOUNDATION is a new band that I know nothing about except that they got a 7 song demo available. Sean also does shows out in the 'burbs so get ahold of him for more info. FOUNDATION/ 4272 Jockey St/ Charlton NY/ 12019 or call (518) 882-9915.

As of April 18th, 1991 the powerhouse known as GLEE CLUB will be rockin once again. Are they now Albany's oldest band? Who cares. Their Faraway Lands EP is now sold out but look for a repress soon on Footlong. They are recording music for a few comps as well as gettlng new material down for their upcoming album which is sure to be a mindblower. Dig it.

INTENT are still damaging eardrums with their powerful onslaught of tuneage. They released a split 7" on HellaCool Records and are getting ready to do a slab of their own. I don t know who is going to put it out but it will surely rage. And contrary to popular belief, their guitarist Nate was never in Youth of Today. He played bass in that band but it was never a permanent situation.

STIGMATA just released a 7" EP on CFY Records and a full length album is due to follow shortly. Their brand of thrash/core must be heard to be believed. No address, but if you see their record anywhere be sure to pick it up.

SUBSTANCE are still at it pounding out the heaviness. Buddy finally got out of jail so they'll probably start playing out a lot more. Rumors of a 7" release are still floating around, but I'm not sure if it will ever come out.

NO OUTLET broke up.

TERROR CAKE finished recording some righteous songs for their upcoming e.p. on

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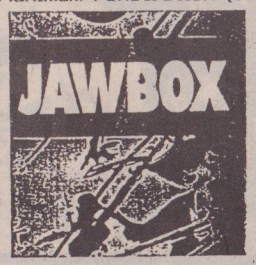

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Scene reports

glee club (p: kate)

Footlong. They play a metally type of hardcore with amazing female vocals. And let's hope that Steve didn't really turn into a deadhead while away at college. Matt Strongin all over again

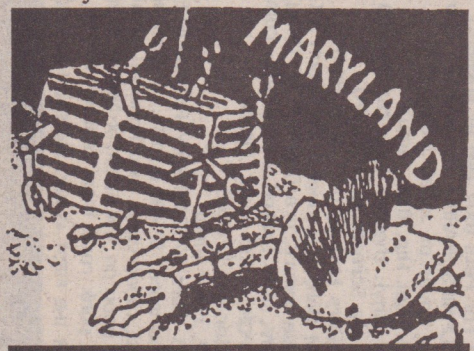
VERTEBRAE are still around, I think. They released a 7" a while back on Erl Records that was pretty good garagey-type stuff. Don't know what they've been up to lately.

Hopefully there will be all-ages shows in Albany this summer. As anyone in the scene will tell you, they've been sorely missed for quite some time now. If all goes well, the violence and stupidity which plagued our scene before will be absent this time around. We've fucked it up too many times before and this will be, quite possibly, our last chance. Make it work.

ALL FALL DOWN, GLEE CLUB, SUBSTANCE, and TERROR CAKE can all be reached thru Footlong Records/ 3 Highland Dr./ E Greenbush, NY 12061. Footlong #2 1/2 will be a comp. 7" with GLEE CLUB, Good Grief, All You Can Eat, and Up To Here. Also look out for the TERROR CAKE ep as well as the Albany compllation LP.

The GLEE CLUB Looking 7" and the INTENT/Yo Babba Larry split can be ordered thru HellaCool Records/ PO Box 9301/ Schenectady, NY 12309. $3 each.

Bye. Rakeman via Keith.



I don't think the Annapolis area has ever had a scene report before, (Wash, DC & MD reports have covered Annapolis bands occasionally) so I'll cover a little background, then detail the more recent happenings.

An underground community started growing around '83 to '85 (even earlier, really) w/ bands such as The Spastic Rats, Fit Of Rage, Christ On A Crutch, Strictly Prohibited, The Hated, and their audiences. Shows were sparse, as they still are now, due to the area's conservativeness, high real estate costs, low attendance, etc.

The Vermin Scum record label was founded by the SPASTIC RATS drummer, Kenny Hill, and their Rodentia 7" EP was released (as well as various cassettes). With activities being basically oppressed by and isolated to an area mostly inhabited by mass culture-consuming people, the bands, label, community, etc. have been (and still are) pretty much way underground, in the woodwork, cryptic even.

Vermin Scum #2, The HATED's No More We Cry 7" EP, came out around '85 (very unique hardcore and acoustic music). Bands faded in and out of a consistent playing-out status. Disdain, from Severna Park (suburb of Annap.) started playing out, and an electronic synthish band, Maintenance, was also active.

Around summer '87, IMAGES and MOSS ICON formed, and The HATED regrouped (Ken Hill now on drums). Shows began happening, peoples' interest increased. Other bands sprouted up: IRON CHRIST, E.O.R., VAN WINGERTONS, and others. Activity peaked in '88.

The next year saw less activity until LOVE SLUG came up from Crofton (a suburb) with a big following. IMAGES disbanded.

Now, more recent stuff: PHIDO formed, playing out and about, and released a four song EP (still available). P-TANKS from nearby Bowie started, and still are playing. Breathing walker took a departure for a while, playing a last show w/ an on tour Jawbreaker. Love Slug released their 7" e.p.

New bands: FREAKBEANS, TRIBAL VOICE, 32 MILDREDS (latter two from Bowie). MOSS ICON is playing out again, with plans to tour throughout summer months.

Available music: Tapes from P-TANKS, TRIBAL VOICE, FREAKBEANS, THREE SHADES OF DIRTY; 7"s from LOVE SLUG, PHIDO, MOSS ICON. MOSS ICON LP and more HATED and MOSS ICON out soon.

Activity and interest have really increased lately. More shows have occurred, w/ more to come. An increase in other activity, raising of awareness and participation amongst the whole community, is also gaining momentum. Still, this a fairly conservative, backwards area and the number of people doing "activist" sort of things is low. There is much work to be done in many areas, just like anywhere else. Information, education, and much organizing of resources and people's energies are the keys. Communication from other areas is welcome, in order to share ideas, etc.

Contacts: Moss Icon, Freakbeans, Hated, Phido through: Vermin Scum Records 76 Summerfield Dr. Annapolis, MD. 21403. Touring bands write above address, or call T. Joy, (301) 544-2427. P-Tanks: 3903 Conifer Lane, Bowie, MD 20715.., Tribal Voice: 7307 Aquinas Ave, Upper Marlboro, MD 20772... Greenhouse: 256 Glenda Ct, Millersville, MD 21108.

freak beans (p: ben winkler)

tribal voice (p: b winkler)

p-tanks (p: b winkler)

KORTATU

"My guitar doesn't shoot bullets, though when I play, I know what my target is" ...These are some words, amongst others, of the lyrics of one of the main radical bands of the 80's: KORTATU. I know, it may look rather stupid for most of the people who know this band to write something about them more than two years after their split, though I must say, I've never been able to consider them as a dead band... I think it's more than ever necessary to write something about them to remember how radical and popular a band can be under a specific social background...

It's not so easy to deal with such a symbolic band. Indeed, one cannot understand what this band was without having a bit of knowledge of the social and political movements which take place in their homeland, the Basque Country, whose real name is Euskadi. KORTATU is (well, was...) a band which was remarkably connected to a social and political reality. I don't know if many other bands have ever achieved such a thing, because it seems it just can happen in Euskadi, where all the constituents for the formation of such a band exist. There's, of course, this fight for independence, which passes, for instance, through the defense of the Basque language, the Euskara, which is a symbol of resistance against the Spanish State, would it be ruled by the dictator Franco or by the so-called socialists led by Felipe Gonzalas...More than two million people speak Euskara. Besides, there's also, in the background behind KORTATU, this industrial society in crisis. Just go and have a look around the docks of Donostia (San Sebastian) or Bilbao, and you'll see what I mean. Anyway, what's more important in the social-political context which can partly explain the success of KORTATU is the repression of the Spanish State.

Yes, I know, some people reading this should think..."It's nationalism, it stinks." More, in their first interviews, the members of KORTATU claimed, "We are nationalist Basque skinheads." I guess most of the readers of MRR are disgusted. Although they should know, if they are politically well-informed that nationalism in Euskadi doesn't mean the same thing as in other places. Indeed, it's a left-wing oriented kind of nationalism. There's no place for any kind of racist or fascist things in the statements of KORTATU, and in most of the Basque nationalism. I know many people reading this should be shocked when I remind them that KORTATU were flag-wavers, always playing with a Basque flag, called "Ikurrina", behind the scene. In Euskadi, being nationalist is mainly linked to the forms of the radical fight: the squat collectives, the feminist groups, the ecologist and even the trotskyists and the anarchists tend to build this left-wing orientated nationalism, though there are a lot of dissensions such as "anarcho-nationalism." Yes! Inigo, the bass-player for KORTATU, once said, "I recognize myself in the whole movement for independence, although I personally tend for pure anarchy."

As far as for Fermin, guitarist/singer and frontman speaker for KORTATU, he prefers to support the main left-wing political party over there, Herri Batasuna, which is usually considered as the legal political expression of the so-called terrorist ETA (*"Euskadi Ta Askatasuna"*, Basque country and freedom). For KORTATU, these letters do not stand for a terrorist group, they are considered a "national liberation army." That is what most of the youth think in Euskadi, and even right wing nationalist parties, such as the P.N.V. (*"Partido Nacionalista Vasco"*, the oldest nationalist party here, which fought against Franco and is now allied to the Spanish Socialist Party in the Basque parliament!...), won't say ETA are terrorists. It's not only propaganda, it's a historical and sociological reality.

Well, back to KORTATU...Their links to radical politics took various forms. In Euskadi, for instance, Fermin got involved in Herri Batasuna, to the point of presenting himself on a list for township elections in their hometown, a frontier town, Irun. It seems the fact of living near this "stupid border which separates the same country in two parts", (Fermin) generated a high form of political consciousness for the members of KORTATU. I think it also provided them this tendency to have an internationalist stance. Indeed, they were the first Basque band to play outside the Basque country, in France, Germany, Holland, Belgium, Switzerland, and Poland.

KORTATU were in fact, the prototype of a militant band. Each of their concerts had a political sense, and they were qualified as a "real combat rock band," or as an "ETA-rock" band (the members of E.T.A. being called "etarras"!...). Well, I can also quote these labels of the Basque and Spanish press: "rock-Euskadi with a Clash-tendency"..."band with angry guitars looking like Kalashnikovs and with proud red and green flags" (the colors of the Ikurrina). It's quite revealing, isn't it?

Of course, KORTATU were not the only band in Euskadi. They are still some of the main radical bands over there, such as LA POLLA RECORDS or HERTZAINAK, though since the split of KORTATU, things seems to have gone down a little in what's generally called the "Radical Basque Rock" ("Rock Radical Vasco")

KORTATU were always ignored by the main media, though the average sale of their LP's was around 100,000! How can capitalist press not recognize such a band with so many political implications and such fighting lyrics? Their impact was both emotional and political, because they became very popular, playing for instance in front of 20,000 people in Guernika, in 1987! Their music is an element which made them become popular, playing an enjoying mix of Ska a la Specials, Oi! a la Business (at their beginnings), and '77 style punk... with also folklore influences and reggae influences, and, by their end, a kind of "hard soul Redskins style." What was crazy is that everyone at a concert of KORTATU, particularly in Euskadi, knew the lyrics and used to sing with the band. Sometimes Fermin used to stop singing and the crowd went on singing instead of him. I've never seen this anywhere else! At their last gig, there were 10,000 people shouting slogans which the audience usually does at big concerts in Euskadi, such as "El que no balla es policia nacional" (*The one who doesn't dance is from the national police*) or "Ikurrina bai, espanola ez" (*Yes for the Basque flag; no for the Spanish one*), or more classical ones such as "Gora ETA Militara" (*'Go ETA Army'*, which is censored on the two LP's live album Azken Guda Dantza), "The Last Dance of War", "Independentzia" (should I really translate?) or "No Pasaran" (an old classic!). All this seems to be very serious, and, yes, there was less and less place for fun in the productions of KORTATU, though they used to recognize themselves in this slogan of the radical Basque youth, "Jalak Bai, Borroka Ere Bai" (which one can translate by *"O.K. for the fun, also O.K. for the fight"*).

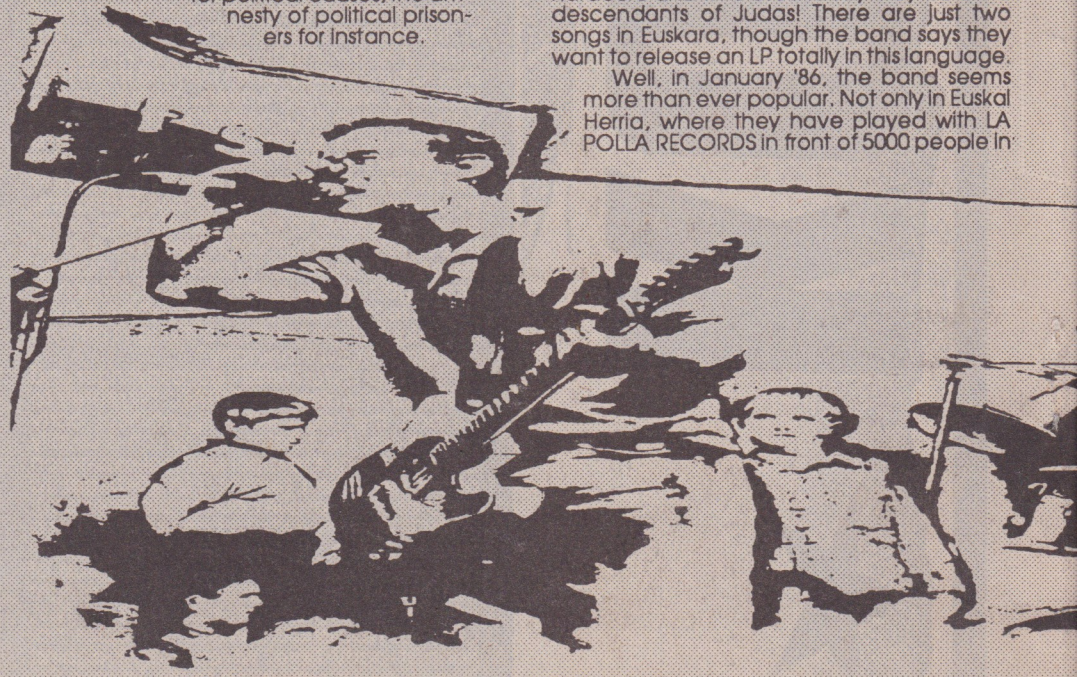
Now, after these global statements about KORTATU, in which I tried to show how a band can be politically radical and popular, let's now deal more precisely with the biography of the band. As you'll certainly notice it's not a "normal" biography.

Everything begins during the summer of 1984, when two brothers, Fermin and Inigo, playing respectively guitar and bass, meet Treku, a drummer looking like a woodman, in the border town Irun. They decide to play under the name of KORTATU because it was

KORT

the name of an E.T.A. fighter who died in action, and because *"Cortatu"* means *"Cut yourself"* in Spanish. At that time, they didn't speak the Basque language, because they had had a Catholic education and "you know, the Church was the main supporter of the dictatorship of Franco, who hated the Basque people, so there was a strong repression against the Basque culture." So, to really learn the Euskara, the Basque language, they decided to be taught in Ikastolas for adults (the Ikastolas are the Basque schools).

By the end of 1984 and the beginning of 1985, they begin playing in their province of Gipuzkoa (well, on the usual maps, you may see "Guipozcoa", which is the Spanish spelling... the other one being the Basque one), and also in the province of Navarra, and they begin building themselves quite a following. In April, they record three songs for a compilation which is out in the summer of 1985. The songs are, "El ultimo ska de Manolo Rastaman" (*The last ska of...*), "Mierda de ciudad" (on the music of the Business hit "Drinking and Driving"), and the all-time hit "Nicaragua Sandinista," in which they sing *"Get up, shoot, a gringo in your house..."* The other bands on this LP are Kontuz-Hi, Jotakie and the great punk band Cicatriz, which has stopped today. Yet, KORTATU has begun to gig around Euskadi with more famous bands over there such as LA POLLA RECORDS (yes, it does mean "The longest prick" and they do have great lyrics, some of which are really anti-sexist!), Hertzainak, CICATRIZ or BARRICADA (a hard-rock band which is in fact the first radical band in Euskadi, still gigging...). In Pamplona, whose Basque name is Irunea, they play at a festival in front of 4,000 people; in Bilbao (Bilbo in Euskara), 15,000 people attend a festival where they play. Of course, these festivals are for political causes, the amnesty of political prisoners for instance.



Then, the things are going faster for the band. After having recorded for the compilation, they begin gigging with the bands quoted before out of Euska Herria *("The country of the Basque people")*. They play in Madrid, Sevilla (Andalucia) and Barcelona (Catalunya). So we are just at the beginning of the summer of '85, when they play the famous gig at the jail of Martutene. Famous, because by the end of the gig, two political prisoner members of E.T.A. hid themselves in the speakers of the P.A.'s. Their names are PIKABEA and SARRIONAINDIA. The second name became particularly famous because Fermin wrote "Sarri, Sarri," playing them with the band on an old tune of Toots and the Maytals. It's the first song they write in Euskara. During the summer of '85, they record the song with the others for the first LP Kortatu, which was is out in October by the two sides of the frontier, i.e. in Hego Alde (the part occupied by the Spanish State) and in Ipar Alde (the part of Euskadi ruled by the French State).

So their first LP is out in October on the main Basque indie label, Sonue, as for the compilation I dealt with before. There are so many great songs, such as "Nicaragua Sandinista" again, though there is also the famous reggae song "Desmond Tutu," in which they criticize the Nobel peace prize winner for not calling up the South African people for an armed fight! They also do a cover of "Jimmy Jazz" in which they sing about a "terrorist" whose name is Jimmy Jazz and that the police is looking for. There are some fun songs such as "La Familia Iskariote." "You don't know who was Judas Isqariote?", asked Fermin during a discussion. Well, he was the one who sold the Christ to the Romans! In fact, this song is dedicated to friends of ours from Donostia, who were the first band to play ska-hardcore and who used to say they were the descendants of Judas! There are just two songs in Euskara, though the band says they want to release an LP totally in this language.

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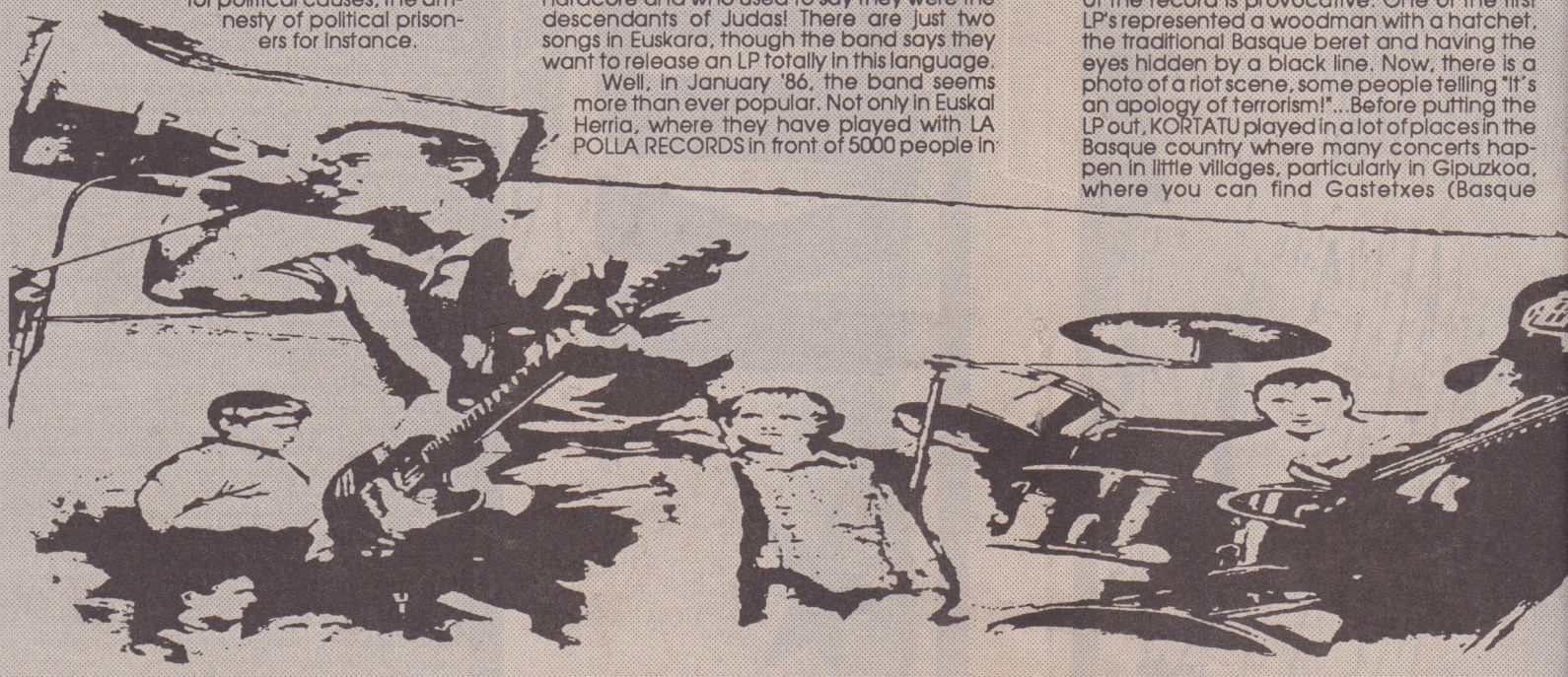
Well, in January '86, the band seems more than ever popular. Not only in Euskal Herria, where they have played with LA POLLA RECORDS in front of 5000 people in San Sebastian (ooops, sorry, Donostia), but also in Barcelona where they played a festival "Nicaragua Rock" attended by 10,000 people. For them, it's a triumph in the Basque press. Indeed, the readers of the "neutral" daily paper El Diario Vasco and the Basque musical review Muskaria, do elect the band as the best Basque band of the year, the same for the LP. As far as the very left-wing daily paper Egin, it's readers choose the band as the best production of Basque stuff of the year. Anyway, the band goes on with the radical concerts and plays in Bilbo, for the anti-N.A.T.O. campaign in front of 10,000 people. As you may know, the people of the Basque country voted a massive "no" to N.A.T.O., while the so-called socialist government of Felipe Gonzalez was for the inclusion of the Spanish state in this organization. Well, 65% of the Basques voted against the belonging of the state to N.A.T.O., and this state imposed its conditions, so Euskal Herria now "belongs" to this tool of US imperialism.

Well, back to the band, though you've certainly noticed how difficult it is to talk about them without dealing with the political context that surrounds them. So, in April '86, they tour Switzerland, the tour being organized by an agency called Agit Prop (it seems that now they have called it a day). Agit Prop, that's exactly what KORTATU were doing. When they come back, they recorded the 12" EP, A La Calle (*Into the Streets*), with three tracks, one being a cover of the Specials very famous "Doesn't Make It All Right", though they do it in the Stiff Little Fingers vein, calling the lyrics "Hay algo aqui que va mal."

To satisfy your need for more precise info about the band, let me tell you the other songs are "A La Calle" and a dub version of "Desmond Tutu." Once again, the front cover of the record is provocative. One of the first LP's represented a woodman with a hatchet, the traditional Basque beret and having the eyes hidden by a black line. Now, there is a photo of a riot scene, some people telling "It's an apology of terrorism!"...Before putting the LP out, KORTATU played in a lot of places in the Basque country where many concerts happen in little villages, particularly in Gipuzkoa, where you can find Gastetxes (Basque



ORTATU

Then, the things are going faster for the band. After having recorded for the compilation, they begin gigging with the bands quoted before out of Euska Herria (*"The country of the Basque people"*). They play in Madrid, Sevilla (Andalucia) and Barcelona (Catalunya). So we are just at the beginning of the summer of '85, when they play the famous gig at the jail of Martutene. Famous, because by the end of the gig, two political prisoner members of E.T.A. hid themselves in the speakers of the P.A.'s. Their names are PIKABEA and SARRIONAINDIA. The second name became particularly famous because Fermin wrote "Sarri, Sarri," playing them with the band on an old tune of Toots and the Maytals. It's the first song they write in Euskara. During the summer of '85, they record the song with the others for the first LP Kortatu, which was is out in October by the two sides of the frontier, i.e. in Hego Alde (the part occupied by the Spanish State) and in Ipar Alde (the part of Euskadi ruled by the French State).

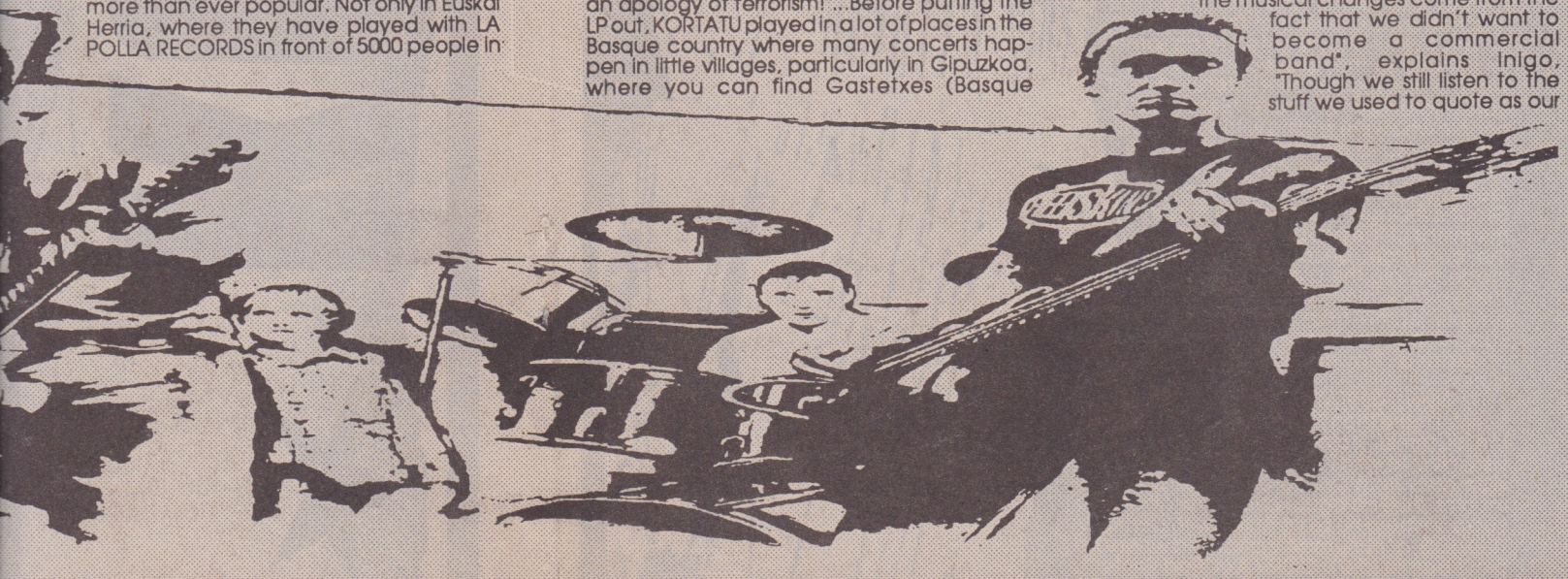
So their first LP is out in October on the main Basque indie label, Sonue, as for the compilation I dealt with before. There are so many great songs, such as "Nicaragua Sandinista" again, though there is also the famous reggae song "Desmond Tutu," in which they criticize the Nobel peace prize winner for not calling up the South African people for an armed fight! They also do a cover of "Jimmy Jazz" in which they sing about a "terrorist" whose name is Jimmy Jazz and that the police is looking for. There are some fun songs such as "La Familia Iskariote." "You don't know who was Judas Isqariote?", asked Fermin during a discussion. Well, he was the one who sold the Christ to the Romans! In fact, this song is dedicated to friends of ours from Donostia, who were the first band to play ska-hardcore and who used to say they were the descendants of Judas! There are just two songs in Euskara, though the band says they want to release an LP totally in this language.

Well, in January '86, the band seems more than ever popular. Not only in Euskal Herria, where they have played with LA POLLA RECORDS in front of 5000 people in San Sebastian (ooops, sorry, Donostia), but also in Barcelona where they played a festival "Nicaragua Rock" attended by 10,000 people. For them, it's a triumph in the Basque press. Indeed, the readers of the "neutral" daily paper El Diario Vasco and the Basque musical review Muskaria, do elect the band as the best Basque band of the year, the same for the LP. As far as the very left-wing daily paper Egin, it's readers choose the band as the best production of Basque stuff of the year. Anyway, the band goes on with the radical concerts and plays in Bilbo, for the anti-N.A.T.O. campaign in front of 10,000 people. As you may know, the people of the Basque country voted a massive "no" to N.A.T.O., while the so-called socialist government of Felipe Gonzalez was for the inclusion of the Spanish state in this organization. Well, 65% of the Basques voted against the belonging of the state to N.A.T.O., and this state imposed its conditions, so Euskal Herria now "belongs" to this tool of US imperialism.

Well, back to the band, though you've certainly noticed how difficult it is to talk about them without dealing with the political context that surrounds them. So, in April '86, they tour Switzerland, the tour being organized by an agency called Agit Prop (it seems that now they have called it a day). Agit Prop, that's exactly what KORTATU were doing. When they come back, they recorded the 12" EP, A La Calle (*Into the Streets*), with three tracks, one being a cover of the Specials very famous "Doesn't Make It All Right", though they do it in the Stiff Little Fingers vein, calling the lyrics "Hay algo aqui que va mal."

To satisfy your need for more precise info about the band, let me tell you the other songs are "A La Calle" and a dub version of "Desmond Tutu." Once again, the front cover of the record is provocative. One of the first LP's represented a woodman with a hatchet, the traditional Basque beret and having the eyes hidden by a black line. Now, there is a photo of a riot scene, some people telling "It's an apology of terrorism!"...Before putting the LP out, KORTATU played in a lot of places in the Basque country where many concerts happen in little villages, particularly in Gipuzkoa, where you can find Gastetxes (Basque squats) in little villages. Indeed, they have always played in gastetxes, as they've played in squats in Germany, as they've played very big halls in Euskadi, France, or Spain. Let's just say that during the summer of 1986, they played in front of 5,000 people in Pamplona (ooops, sorry Irunea) and in front of 5,000 again in Bilbo during the town fair, which always has a political meaning. They go Back playing in Madrid, though the mayor had forbidden their two gigs that they were to play at. 1,000 people attended their gig with LA POLLA RECORDS.

In September 86, they recorded their second LP, "El Estado De Las Cosas". It is out in November, after a successful tour of one month and a half in France, Germany and the Netherlands. Also, in Switzerland, because their records are now out in this country, as they are in Germany. The title of the LP means *"The state of the things"*. 50 years after the beginning of the Spanish Civil War, it's a kind of a tribute to the antifascist fighters of this period, and it's also a way to talk about what's happening in the Basque country (ooops, sorry in Euskal Herria!) today. Their hometown, Irun, is still located on the frontline, they think, so they called one song "La Linea Del Frente", thinking about calling the LP this way the first time. Anyway, they preferred to call it "El Estado De Las Cosas" because it's a much more symbolic title. The cover of the LP also is highly symbolic. The history of the cover of the record is nothing else than the history of the fiftieth anniversary of Irun, since 1936. It's something about Irun today and Irun in 1936, to pay a tribute to the freedom fighters who defended Irun then. It's a way to try to reflect the history of this town, to show how much the history of these past 50 years is still there. Of course, in this title, there's also a reference to the not so far border (3 kilometers). On this second LP, the music also has changed. There's absolutely no ska tunes, while punk rock with reggae influences a la SLF/Clash tends to become dominant. "The reasons for the musical changes come from the fact that we didn't want to become a commercial band", explains Inigo, "Though we still listen to the stuff we used to quote as our



TATU

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influences on the first LP, we also listen to some new stuff.. We didn't want to be easily labeled as a ska band."

By the end of this 1986, KORTATU is elected as the best band of the year by the readers of Muskaria, El Correo Espan Espanol and Egin and El Diario Vasco. On the second LP there's a song which words are "Stop drinking so much beer and fight." There's been a lot of misinterpretation about these words, for in the mind of Fermin, they were in the spirit of the D.K.'s "Too Drunk to Fuck." That's what Fermin explained: "'Equilibrio' (balance) talks about what a girl once told me! It's not about what most people think. It's not a new pass-word... It's more against the puritan attitudes, because Christianity is the second worse enemy of the Basque people. The second, because the first is Spanish colonialism."

So we are at the beginning of 1987, and KORTATU becomes one of the main European radical bands. They become quite famous in Germany and in France within the alternative scene. They begin having their productions out on Bondage Records, the main French indie label. They also play in Warsaw, Poland at the "Robrege" festival where their concert seems to have been quite powerful to mark the memories. They also caused a little scandal at the national radio station provoking the apparatchiks who were in charge of the show. The band goes on playing for radical causes, and they play, for instance, at the anniversary of the 50 years of the bombing of Gernika (you know Picasso?) in front of 20.000 people who set rioting again against the masked cops shooting dum dum bullets at us while Fermin was trying to say not to answer the police provocations! It's during that crazy night I realized how popular the band was, as much for little boys and girls as for 40 year old people. Ever seen the frontman of a punk/ska band, having a skinhead look (bomber, doc martens...), shaking hands with a little boy of 8 and with bearded men of 40, or even 50?

In 1988, things seem bigger and bigger for KORTATU. They're reaching a higher level of success than any other real alternative band. They are still on an indie lable, though it's called Oihuka instead of Sonua. This latter label broke up into 2 indie companies, Oihuka and Nola. The band also has its two LPs out in France on Bondage records, and plays one of the main halls in Paris, "Le Zenith", with BERURIR NOIR and DIRTY DISTRICT, in front of 6.000 people. During the spring of 1988, KORTATU played in Italy, Switzerland, Germany, etc...There, they seem to be the ambassadors of the "M.V.L.N." ("Movimiento Vasco de Liberacion Nacional", do I really have to translate?). The posters made by the tour promoters are quite revealing with the symbols for the amnesty of political prisoners printed on, or with the Ikurrina (remember what it is?), or with inscriptions such as "Solidarity with the E.T.A. political prisoners", or "The rock from the frontline".

Well, I forgot to tell you that before this new European tour KORTATU recorded their 3rd LP. By the beginning of June 1988, the record is out on Oihuka. Its name is Kolpez Kolpe. This title means *"Stroke after stroke"*, which is a reference to the base woodmen, called Aizkolaris, competing in traditional strength games (the one who cuts the biggest quantity of wood in a certain time wins!). On the cover, there's an old photo of an Aizkolari. There's a digital production and musically speaking, the Redskins, and folklore and punk/reggae are remarkable mixed to form the unique sound of a now totally mature KORTATU. Oh, no. I once again forgot something about the band's discography. Indeed, they have had their best tracks released on a compilation for the North-European countries, and they also got a 7" EP out, which is to support the amnesty of political prisoners.

Now, back to the third LP. Once again, the lyrics are really thought-provoking, dealing with Basque issues, but also with international issues. One of the most important Basque issues that the band deals with is the one of hard drugs, for there's a huge traffic in Euskal Herria, where high officials are implicated of complicity with the narco-traffickers. You know, hard drugs are a way of social control, are a way of making a diversion within the youth. Says Fermin, "It's not an easy issue to deal with. Heroin is a bitch. Everyone must always be very careful and must try not to become an addict. Though I don't like very much the campaigns against heroin, because they don't help so much the junkies who are the first victims of it. When we've got the power, with the Soviets, and assemblies, the gastetexes, what should we do? Just tell the junkies they are criminals? The anti-heroin campaigns can't just fight the junkies for every junkie isn't a bad-minded guy, though some of them are. We've seen too many great people becoming drug addicts to be just for repression. I think it's necessary to help them in the districts, without all this noise made by the national campaigns..." The title of the song is "Platinozko sudurrak", which means *"The Platinum Noses"*. Just have a look at the lyrics! In the record, there's a 28 page booklet with the lyrics in Euskara (all the songs are sung in this language), Spanish, Catalan, French, Italian, German, English and Portuguese!. During the whole summer of 1988, the band goes on playing. One morning, the mail contained a letter from Fermin, telling "Kaixo (*'Hello' in Euskara*), KORTATU is stopping. We play our last gig in October, the fist in Irunea, so we hope to see you and, more, hear you, because we want to have a live LP out." I felt very sad then, but decided to go down there (300 kilometers down the south of Bordeaux), to see this last gig.

Why did the band decide to stop? Some assumptions being that the band was at a point where it couldn't stay on an indie label to go one step further (I think it's wrong, though it's been said they were effectively contacted by a major label). Some other assumptions are based on the fact that there were some tensions in the band, etc....You know, when a great band stops, the rumor seems to be proportional to the popularity of the band. The official reason given by the members of KORTATU is that they were tired of their band, and that they had reached such a level that they couldn't go any further. They wanted to do something new. So they played this last gig. It was the best gig I've ever attended. I just can quote Fermin: "There were 10.000 people who were singing with us, and us, who were so totally thrilled, having the excitement of our life. On stage, I was feeling like it was the revolution, the Great Evening! I hope we will stay in the minds of the people who were in the audience, because they also made this gig the greatest for us!" This gig took place in Irunea and people came from the whole Euskadi, but also from Barcelona or Madrid, having organized buses!

Now, KORTATU has been over for more than 2 years. Treku, the drummer, holds a bar in the very nice town of Hondarribia, at 4 kilometers from the border. Inigo passed 6 months in Nicaragua and came back to Euskadi where he plays guitar with DELIRIUM TREMENS, a "punk rock" band, and where he plays bass in NEGU GORRIAK ("Red Winter"), a rap/punk band where Fermin sings (1 LP out on Oihuka). Yes, the 2 brothers are back together, though they say their new band is not as serious a project as KORTATU. Also, Fermin does a radio show on Radio Egin, a national Basque radio which covers the whole Euskal Herria, and which was founded by the daily paper Egin I dealt with before.

I don't know why I decided to write this about a band which has stopped more than 2 years ago. I think it's quite an exercise of exorcizing for me, though it's also a way to tell how radical and popular a band can be, not being an English-speaking band...To end this, I just can quote some lyrics of "La Linea del Frente".

Watch out when passing next to me,
because I'm a walking blade,
Another one says, to live in the frontline,
somebody is heard making an appointment at 3 at the barricades.
I'd like to join the forces of victory.
Jump over a fence, go round a corner, the first line is in any paving stone.
It's the frontline rock, make them feel that you're present.

If you want to know what the band really was, try to get the double live LP. It's available through Blacklist. It's called Azkan Guda Dantza, which means "The last dance of war," and it's the best live LP which has ever been recorded (included is a booklet with photos from the gig and the list of the 280 concerts the band played). If you want to get just one record of KORTATU, get this one.

NOFX...the men, the myth, the mildew...From their beginnings as a snot-core band in 1983 through personnel changes (they've managed to retain three out of four original members) and personal growth, NOFX continues to evolve. With their new release, Ribbed, they've achieved their most powerful sound yet. Set to embark on a third European tour in April, we caught up with singer/bassist Mike and tossed around questions of philosophy and Fat. Interview by Emily Soares and Devon Morf.

MRR: Do you think that working with Epitaph has changed NOFX's sound at all? The production values sound so high.

Mike:I don't think our sound has changed, but our music has a bit. Brett put a lot of money into the record this time around. We spent a lot of time in the studio. We didn't necessarily want to, it's just that my vocals were so bad we had to spend more time on them. I'd never sung so bad before.

MRR: I thought you sounded good.

Mike: It sounds good now because I spent so much time singing a lot of different takes.

MRR: Who did all the band's background vocals? At times it almost sounds like you had Sha Na Na in the studio with you. *(laughter)*

Mike: Steve, our guitarist, did most of them. His friend Mark, and Brett did some. Just friends of ours, it's not like we had professionals do it for us. We had a horn player too. We tried some new stuff on this album, but I think it turned out all right.

MRR: "Where's My Slice" is a song many people might get misconceptions about. Would you care to expand on what transpires in that song?

Mike: I wrote it about a friend of mine named Eric, this peace punk guy who lives on welfare lines and government checks. He doesn't do shit and he's always complaining about how the world owes him a living. He just drinks. He's always going to demonstrations and complaining. The guy's a bum. He's living off the system, but he doesn't do anything. The song is about him. You can also insert different groups of people into the lyrics and it fits in a general way. I suppose you could put women in it, poor people, some minorities, basically anybody that hasn't gotten a fair shake. A whole bunch of different groups will fit. But I wrote it about a guy named Eric.

MRR: Speaking of peace punks, is your new song "Shower Days" NOFX's homage to being crusty? *(laughter)*

M: No, it's just personal. The other guys in the band take showers often. It's just me who hates them. My girlfriend made a chart she put up in our bathroom. It tells me that every Wednesday and Saturday I have to take a shower. I have to shave too, and mark it off.

MRR: What about brushing your teeth?

Mike: I do that everyday.

MRR: Do you mark that off?

Mike: No, no. *(laughter)*

MRR: Is your song about touring a love song dedicated to Erin?

Mike: Yeah. It's kind of a calypso number.

MRR: So is NOFX is crossing over?

Mike: Yeah, we are turning into a calypso punk combo.

MRR: So you're gonna cash in on Operation Ivy's success?

Mike: Someone has to cash in on it... they didn't. Hey, Operation Ivy were the greatest band, but they're stupid for breaking up. Two of our songs are ska-ish , that's not crossing over. We do a jazzy song too. "Together on the Sand."

MRR: Are NOFX sexy, sexist or just plain horny?

Mike: I'm the least sexist person, really. I make my girlfriend take out the garbage just as much as me. *(laughter)* I don't make girls do anything I wouldn't do. I don't treat them special either.

MRR: What goes on in your song "New Boobs?" That's another song that could be misconstrued.

Mike: "New Boobs" is about LA. Eric and Steve know all these girls that are getting boob jobs. It's just like the thing to do. "Oh, Karen got a boob job last week." It's just so stupid. They spend $2000 to get their boobs enlarged or shrunken or whatever. That's what the song's about. I'll tell you a story about sexism. There were these people in Frankfurt, Germany on our first tour of Europe...a big feminist group that got on our backs about our song "On the Rag" which I wrote about my old girlfriend. They yelled at us, and we argued, then finally we agreed that we wouldn't play that song that night. We felt that was fair. So we're up there, not playing that song, and these girls start throwing full bottles of beer at us. What a waste. *(laughter)* They started shouting at us, they unplugged the PA, then some big guy came after me and we got in a big fight. They were dumb, they were at all. Bigger bands, like the Accused or DOA, that have songs that are much worse, get to play, no problem. These punkers that are so hypocritically politically correct, love to pick on the little guys.

MRR: What about your song about some woman who was following the band around like the Grateful Dead.

Mike: Some girl named Jenny from Lincoln, Nebraska started driving around and following us to every town. She was with our drummer Erik. He didn't want to be with her. She had a Jimi Hendrix tattoo, which was really stupid. Not the guy's face, just the words, "Jimi Hendrix." So she was a real pain in the ass. She was crying every night, creating a big scene, because we kept leaving. What did she expect, we were on tour for god sake!... Hey, Jenny! (laughter)

MRR: So what about this summer, will you be touring again?

Mike: We're going back to Europe in April. They'll be a US tour in August. Europe should be a lot of fun. We're going to England for the first time.

MRR: They have a lot of beer there, you guys should probably do pretty well there.

Mike: Yeah, but I don't drink that much on tour.

MRR: Come to think of it, you came back quite slim from Europe last time. They must not have been feeding you well enough.

Mike: Oh, they feed you great in Europe. Lots of pasta, lot's of vegetarian food.

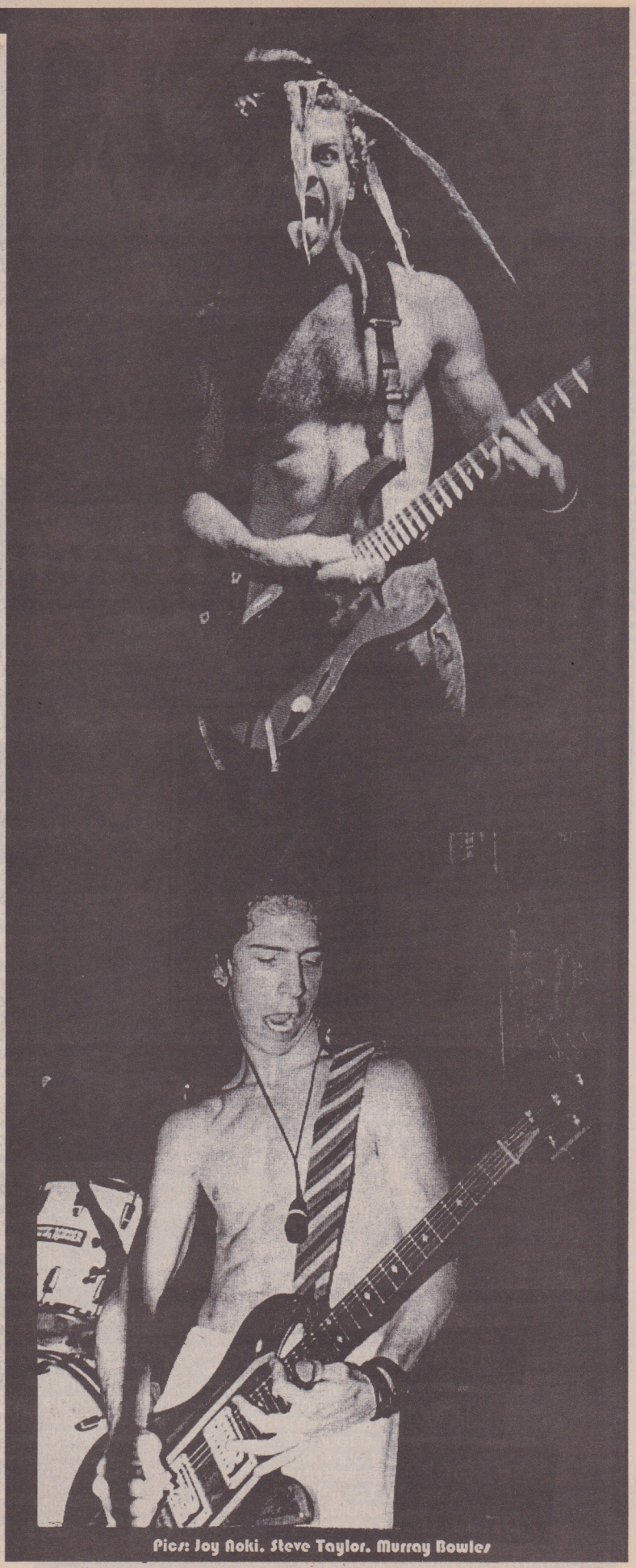
MRR: That must have been hard on you.

Mike: No, actually at most of the clubs we played at, everybody was a vegetarian. So they would have a big thing of spaghetti and a huge bowl of vegetarian sauce and then right next to it a smaller one of meat sauce. They gave that to us, which was nice of them.

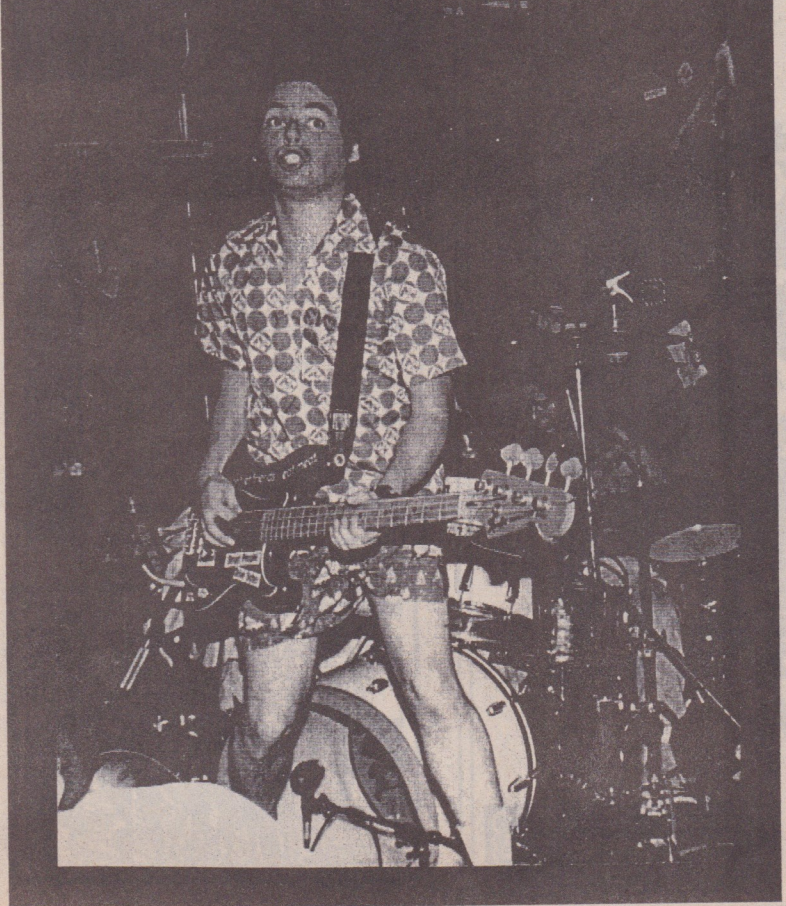
MRR: So what's next in terms of projects, are you going to do anything on your own?

Mike: As a matter of fact, I'm starting a record label called Fat Records. I'll probably put out a NOFX record or 12"... a couple of 7"s. I'm gonna put out a band called Slang who have 3 members of RKL. So that's my next project.

MRR: You just graduated from college.
Mike: Yeah, I'm a college graduate from San Francisco State University. Just graduated today. Now I'm a professional punk rocker.
MRR: So will NOFX be leaving Epitaph to be on Fat Records?
Mike: We're not really leaving Epitaph. I'm putting out a seven or eight song 12" for NOFX. We'll see how it goes, we may do another record on Epitaph. It's a good label.
MRR: I know you want to be a professional musician, but in the punk scene there's such a stigma attached to selling out, would you like to continue putting out your own records?
Mike: Yeah, we're not gonna go to a major label. It's either Fat or Epitaph. Sure I'd like to make a living off this but we're just playing shows. Like Fugazi, they make fucking tens of thousands of dollars. But it's because a lot of people come to see them. They don't have high door prices. They're not selling out, but they're making, or could be making a living off of it. Descendents used to make a living off it. Then Bad Brains, they go to Europe and charge $25 a show. There's a difference between bands like Fugazi and Bad Brains.
MRR: What's the song "Moron Brothers" about?
Mike: It's about our drummer Erik and our roadie DJ. They really do stuff like that. At parties they piss in people's ice trays and put them back in the refrigerator. Crazy things like that. Feed your dogs Ex-Lax so they shit all around the house. They even tattooed on their toes "Tits & Booze." So anyone reading this, don't ever let those two tattoo you. They'll tell you they know how to do tattoos and they'll do one on you, but they're not very good. They bring a tattoo gun on tour with them and give tattoos to people. Erik showed some guy this good tattoo he has and said DJ did it. So the guy's all, "Cool, can you do this on my back?" DJ's all, "Sure, no problem." So DJ put an "S K" on his back. It looked exactly like a "5 K." His initials are "S K", but it looks like 5 kilometers.
MRR: Do they get paid for this?
Mike: No, but Erik did a Misfits skull on one guy and it looked really, really bad. They were drunk with a tattoo gun. So they're the moron brothers.
MRR: In one of you're new songs you sing about something like, "There's no lesson to be learned if there's nobody here to learn it." Are NO-FX actually getting sensitive or peace punky?
Mike: Oh, no. Not at all. It was either Stephen King or Harlan Ellison who wrote a story about everybody dying of the flu. So it's like all that nuclear power, peace punk stuff is bogus, it's just a virus that killed everybody.
MRR: Let's talk about something controversial. How about the Persian Gulf?
Mike: I won't go. I already have plan if they start a draft.
MRR: What's that?
Mike: Move into my mother's house... and not leave. *(laughter)*
MRR: I recently heard criticisms along the lines of, "The singer of NOFX is an asshole." How do you respond to that? *(laughter)*
Mike: I don't know. I've met some politically correct people in San Francisco and they kind of think I'm an asshole, but that's because they're dumb and don't know me. All of those people that are trying to be politically correct disagree with my lyrics, but I don't think they've thought about what they believe in very much. Mykel Board is the coolest guy in the world. Most of the things he says are logical and make a lot of sense. He doesn't side with anybody. He sides with what makes sense. That's what I try to do. A lot of people try to take sides on issues that are stupid.
MRR: So what do you think of the scene in general, do you think there's more of a political allegiance among a bunch of bands?
Mike: It's the same old thing. There's all the vegetarians in San Francisco and all the politically correct people that like to limit themselves too much. Certain clothes, certain foods; you've got to try everything.
MRR: I heard that the band had a strong pro-homosexuality stance on their last US tour ...
Mike: I'm not pro homosexuallity, I'm pro sexuality. People should do whatever feels good to them. What people don't need to do is label themselves a certain sexuality and limit themselves to one sexual orientation. There was this one place on tour where we met all these stupid skinheads. Not that skinheads are stupid; but these particularly stupid skinheads would go to this gay bar and look at all the fags and then pick someone out and beat them up or something. So we got into this big fight with them because they had gone to this bar and come back and said, "Oh, look at those guys kissing, gross." But from what we understood they used to go there all the time. We kind of got the idea they kind of enjoyed looking at these guys. Because they would go there a couple times a week. It definitely appeared that they were attracted to the place.
MRR: So what's your overall view of NOFX in the big picture?
Mike: We're progressing but we're not changing our style.
MRR: Where do you see the band five years from now, do you see punk as changing?



Pics: Joy Aoki. Steve Taylor. Murray Bowles



Mike: I don't think punk changes very much. I think it's getting bigger than it ever has. Bands like Bad Religion and Fugazi are selling tons and tons of albums. I don't think it's changed much, I just think that bands are getting better. I think this band, Snuff, I saw are great... Green Day are pretty great. Back in LA in the early 80's bands were great, like Agent Orange, Social Distortion and Bad Religion. I guess there were 5 or 6 years where the bands just got bad. They started getting faster but not good. Maybe from '84-'88 bands were getting worse.

MRR: We talked a little bit about your feelings on politically righteous bands and individuals, but where do you stand yourself as far as political position?

Mike: I try to be very irreverent. I take a political stance but I'm more of a reactionist. I believe in morals but most of society's mores are total bullshit, like all the sexual mores.

MRR: You mean in terms of conservatism?

Mike: Yeah, like picking out certain sexual acts to be illegal, like that guy in Atlanta who got 18 months for having oral sex with his girlfriend. California is pretty conservative, but SF is really cool. So my political stance is that I don't have a political stance. I just take charge of what I believe in. I'm consistent in that way. But I don't have to be consistently on the liberal side. A person can consider themselves left wing and they'll always stay on the left wing whether it's right or wrong. It's like the pay to play thing. Should some club let some stupid band play their place where 5 people will show up and they'll lose $300? No. A band has to get a following, and you have to pay to do it or play parties. We used to play parties when we were a smaller band. It wasn't any problem. It's free. Pay to play makes total sense. Open up a club that doesn't do that and you'll go out of business, unless you can get a big headliner every night.

MRR: So the more objectionable thing is more the club's, a place like the Stone for instance, general attitude?

Mike: At the Gilman St. shows they try to make sure there's a fair amount of good bands to draw people. They can't book four bad bands in a night cuz no one will go.

MRR: NOFX did a song on pornography called "Vanilla Sex," could you comment on it?

Mike: Well, to get out of college my big thesis paper was on pornography. It was a 30 page paper. The problem people have with pornography is that it can be violent and often degrades women. But violence and degradation against women is much more prevalent in the mass media. Millions of people are exposed to the mass media. Movies like *Gone With the Wind* depict rape in a totally positive light. Values are instilled within us at a very young age when you're watching TV. By the time you're 18-21 and read pornography you already have your values instilled in you. If you're gonna attack something, attack the violence and degradation against women, not just because it's X-Rated.

MRR: What do you think of censorship, particularly in reference to 2 Live Crew?

Mike: I hate that band. I think they're really terrible, but that's beside the point. I think they should be allowed to play but I think they should play clubs that are 18 years or older. I think that's totally fair. They should only be able to sell records to people that are 18 years or older. They are just as pornographic as any dirty magazine, so only adults should be allowed to see them.

MRR: Isn't that a double standard in terms of them being called sexist as opposed to all the other sexist stuff that goes on?

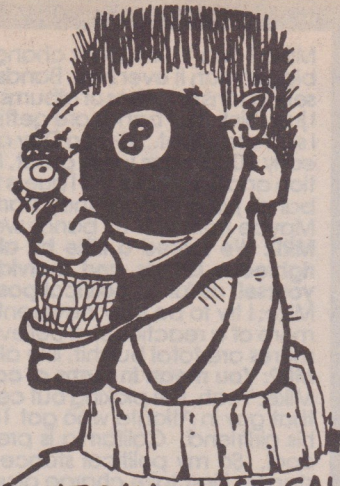
Mike: There should be a sticker on their record saying you have to be over 18. If they rate X-rated movies, why not rate records. If it's an X-rated song, you should be over 18 to get it. I don't necesarily believe that one has to be 18 to look at pornography, but I don't see any reason why movies and magazines can be rated while music can not.

MRR: Do you see anything wrong with the fact that nobody objects to sexism in music until the point where it becomes explicit?

Mike: Yes.

MRR: So you're saying that since you think 2 Live Crew are such an explicit example that there should be some form of control instituted? Mike: Absolutely. They should be able to play whatever they want to, but artists and musicians seem to have this feeling that they're better than everyone else and that censorship shouldn't apply to them, but it should. A song can be X-rated just like a movie can. "Artists" have to be just as responsible as other people. They are a part of this society and they should have to live by the same rules that we all have to live by. So they shouldn't bitch about being labelled. If a kid can't see an X-rated movie they shouldn't be able to hear an X-rated song. I don't see any problem with that. Magazines are rated, movies are rated, books are rated, why the hell can't records be rated? Art even? I wouldn't want a six year old to go see the Robert Mapplethorpe exhibit, that showed a photograph of some guy's dick nailed down to a board, and some fist fucking scene. I saw it, but I'm over 18.

Eight Ball



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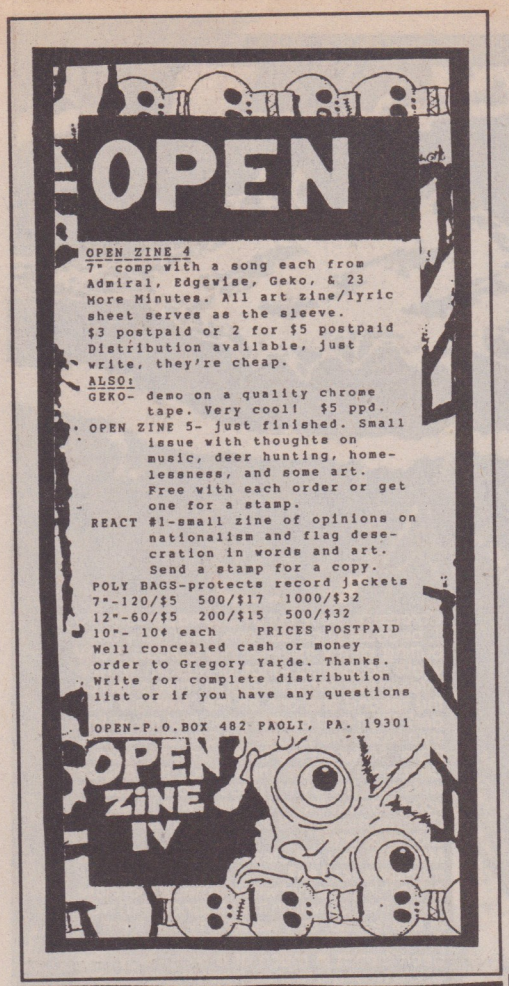

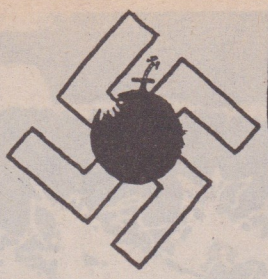

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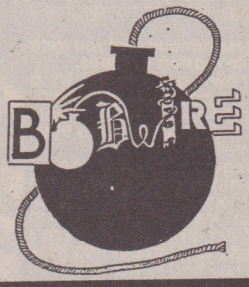

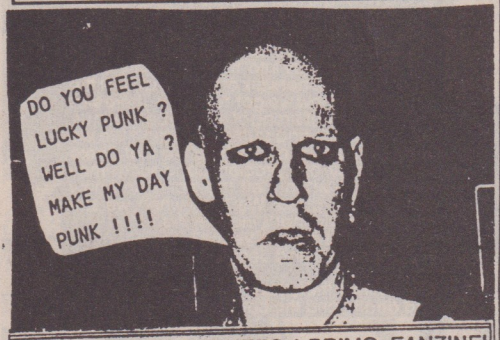

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I used to write Bill Steer a while back when he used to be in Napalm Death. So when his other, and now only, band Carcass came through town Chris, Lance, Neil and I managed to mooch our way into the Omni to talk with them. The club was a cheezy pay to play night club deal and the bands they played with, Death and Pestilence, disposable. The door price was more than anyone of us would probably have payed in any other given situation. So for what it's worth, here's what Carcass's guitarist/co-vocalist had to say. By Devon Morf.

MRR: I guess the first thing I want to talk about is the jazz record that came out on Elecktra that thanks you guys, did you actually play on that?

Bill: No. What I think it is, have you heard of a guy called John Zorn?

MRR: Yeah.

B: It's one of his records. He's got some sort of deal with Elecktra and he gets to do all this avant garde jazz stuff. He's actually a saxophonist that composes for jazz bands but they play like weird types of jazz, they do a lot of thrash stuff. He's got one thing coming out on Earache. It's some pretty crazy stuff, it's got some really fast parts and some painfully slow parts. There's the occasional melody in there, it's really hectic stuff. I met him a few times. I met him the first time when Napalm Death was in Japan, then I met him again when he came over to Britain. He's friendly and helpful, he's even set up a show for us in Holland later this year. He even reviewed us in some jazz magazine.

MRR: I heard you went to college and earned all sorts of masters and degrees and the like...

B: Oh, no, no, no. I left school at the age of 16 and I did two years at college. I studied three subjects: history, sociology and English literature. Because of all the stuff I was doing with bands and stuff, I basically never turned up to college. I was there very infrequently. So I passed my English literature and failed the other two. That was it, I've got kind of mediocre qualifacations. The guy who's studying in the band right now is Ken the drummer. He's still at university and he's in the last year of his courses. In the past he's done a lot of stuff like biology, but ecology is what his degree's about.

MRR: I'd heard all these rumours that you were totally educated with masters degrees.

B: Yeah, it's weird how it gets around. For a while when I was still in college and doing all this mail people would always find out that I was in college and they would assume that I was some kind of intellectual.

MRR: Maybe it's because of the lyrics too.

B: Yeah, but that's mainly Jeff and he's the most uneducated member of the band. But then I guess that just shows there's more to education than just formal education. There's a lot of different ways to learn but I do think school's important. I just had to leave as soon as I could because I hated it. I would have liked to make more of college but one thing had to go, either music or college. I was just too wrapped up in music then.

MRR: Where do you see Carcass going? I know when Napalm broke up Lee went on to do his own thing becasue of integrity. I had heard similar things about you not wanting Carcass to go the same direction as Napalm, but now it almost appears as if you are.

B: It was partially to do with musical direction. It wasn't like I didn't enjoy playing long songs or whatever. The point was that Carcass was already doing that. Then Napalm suddenly starts to do that, and it's like I don't want to be in two bands that are getting that close together. Carcass was nearer to what death metal was way before Napalm. It always had been that way. The main reason was simply that I was sick of being in two bands and not being able to concentrate on anything. I just wanted to get the chance to get on with Carcass properly. Put a hundred percent into it, because since day one I had really been putting all my material into Carcass. I only wrote occasional songs for Napalm. Maybe three of four on the first album, three or four on the second and one on the "Mentally Murder" 12". It had always been that my writing style was more suitable for Carcass than Napalm. So when the time came to make a decsion, I always knew what my choice would be. There were personal differances as you said, but the main thing was I was into Carcass more, and something had to give sooner or later.

MRR: Are you still close with any of the old members like Lee?

B: The thing was that we were never that close really. They all lived in the Midlands and I lived in Merseyside. So I would only see them at practice or on tour. It wasn't like we'd ever been friends in much of a social way. The whole way I got to know Napalm was becase we were all into the same kind of underground metal thrash and stuff. At that stage in England there were so few people into it that anyone who was into the stuff knew each other like a little network of people all over the UK. So that's how we got together. There was never really that strong of a bond between us. We are friends and stuff but it wasn't like we were best friends or anything like that. There wasn't really any problems and such. They were angry when I left the band and now relations are good. We talk when we see each other. So that's the way it is.

MRR: Are you guys all vegan?

B: No just me and Jeff. The other two are vegetarians.

MRR: With all the lyrics and imagery of corpses and death, and the band being vegetarian/

vegan, do you ever feel like you might reveal the hypocrisy to make a statement to your audience?
B: Honestly I don't really get into making statements. I appreciate bands who do that, and do it well. My thing is that most bands don't do it well because there's such a fine line between preaching and making some kind of point. I think that with Carcass the whole point is that in a way it's utterly trivial, everthing is completly meaningless. Some of the best art is like that. It would be wrong to force some kind of meaning on it. When really we don't want to be that condescending to our crowd. We just want to do what we do. They can interpret in any way they like. We have our own reasons for doing what we do. There's little personal things in the lyrics — references to vegetarianism, or things like that, but a lot of people don't pick up upon them, maybe 25% do. We don't care either way as long as people find them entertaining, that's all. It seems like right now the whole world knows we're vegetarian so they know how we feel about that stuff.

MRR: You guys are pretty much death metal now, would you separate yourself from the hardcore/punk scene?
B: We separate ourselves from everything. Like I said, we've always been nearer to death metal than hardcore but we've never been either. I don't think we've ever been a death metal band. Superficially there are similarites because we've got similar lyrics. Once you actually read them you might realise that ours are a bit more in depth, a bit more technical than most. Musically there are similarities too. But I think we do a lot of things that death metal bands wouldn't dream of doing. We need to do that because we don't really want to get racked in with anything. We just do what we're doing. Obviously, I guess metal music, as a whole, has influenced us more than anything else but that doesn't mean too much because on the other hand we'll be listening to a load of different things. On this tour all I've really been listening to on my Walkman is classical and fusion. The other guys in the band like everything from hard rock through to pop, even house music. We feel that if we were to label ourselves now, in two years or so, maybe even less, we'd start to regret it. Maybe death metal's really fashionable right now but six months later it'd be like old hat. I don't want to ever be ashamed of saying we were death metal. We don't want to get caught in that trap. It's the same with hardcore really. It's like a classification I've never really understood much. The way I see it is it started off with the early eighties in America, the bands like Black Flag and Bad Brains. To me that's hardcore. There are really no similarities between us musically or lyrically and that. I love the Bad Brains for example but I don't think we have much in common with them. I don't want to really get caught up in either label.

MRR: Who brought you over here?
B: Combat Records. They payed for everything so in other words we won't ever see any royalties even if we sell 50,000 records here. We don't care though, it's been a good experiance for us.

MRR: How far do you think Carcass can go, do you eventually want to headline the US?
B: We'd love to, yeah. We've already been told that as soon as we want to come back we can. Everyone's willing to set us up with another tour. Headlining will depend on how the album sells. They expect it to sell really well. It will be a choice between playing some really good places with someone else who's really big or headlining our own shows in some smaller venues. It's a decision we'll have to make. But that won't be for another year. So we'll wait and see.

MRR: Will you be going to Japan again soon?
B: I was only there once with Napalm. That was something that was all arranged by a Japanese band S.O.B. So all in all it seems fairly difficult to get over there for a band of kind of a small size. But if we actually get the chance to, we'd go back to Japan and pick up all those rare records and CD's. It's also a good place to visit too. It's an interesting country. And of course it's a new crowd to play too.

MRR: Do you collect anything besides records because I know that Gabba from Chaos UK was really into collecting Japanese toys and brought back a guitar case full of them.
B: I was the only member of Napalm that didn't bring back a hell of a lot of Japanese junk. The others brought back loads of toys, particularly Lee. I came out with a few CD's, not much. Really the stuff I collect are books on serial killers and things like that. So obviously I couldn't find Japanese books on those topics and if I did I wouldn't be able to read them. That's the type of stuff I read about. Books on psychology and criminology. I really like biography's as well. Like books on J.D. Salinger the guy who wrote "Catcher In the Rye" or Mozart.

MRR: How did your live 7" come about?
B: The Mexican one?

MRR: Yeah.
B: A guy from Mexico contacted me and said he'd like to do a live 7" of us. He had this live tape of us and he named the date. When I heard what date it was I freaked out because it was a tape of this real shitty gig that wasn't supposed to get out. So I wrote back to him and said, "Sure we're into doing a 7", but use this live tape, and I enclosed a more recent tape which had a little better quality, better playing, better vocals, everything. I said whatever you do, just use this, not anything else. He wrote back and was, "Yeah, sure that's fine" And then later he wrote back with a test pressing and said he used three songs from the new live tape and he used one from the old live tape — just to fill up space. I had specifically said, "Don't use it," so that kind of annoyed me, but otherwise it turned out real well.

MRR: So how do you feel about people bootlegging your material? How does Earache feel?
B: Well as far as I know he's only done a thousand copies. I think that if that's true it's fairly respectable. There's only so much money you can make off that. I don't know what Earache would say about it. But if it annoys them I'd kind of like it. Let's just say that two of the guys at Earache are really good friends of ours, but they're so busy with other bands that we tend to get neglected as do a lot of other bands on the label. They can't really claim that a bootleg 7" is doing us any harm. In fact, I think it's doing us good. So what the hell?

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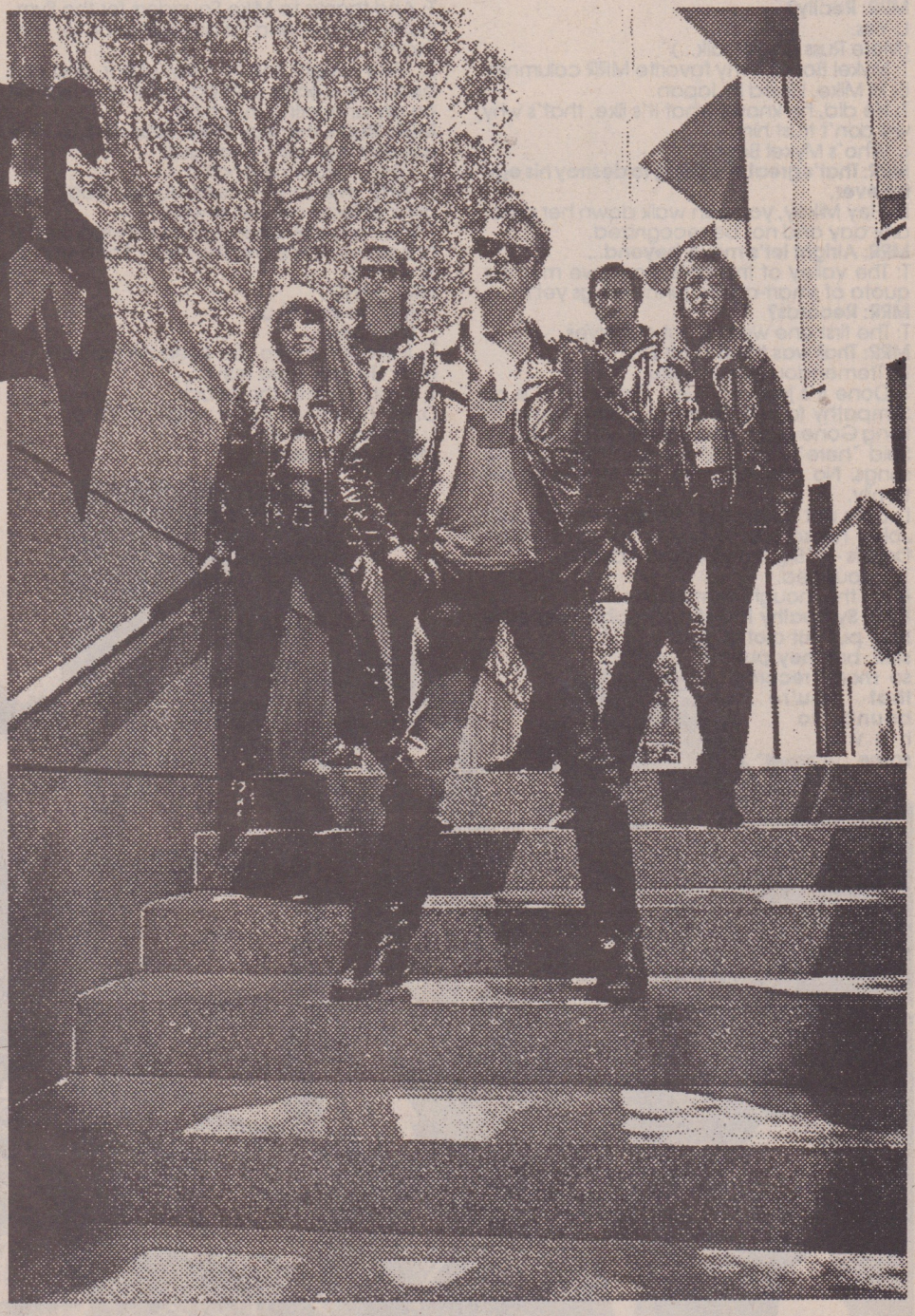
I did the following interview with the GARGOYLES at a time when we had all imbibed one too many alcoholic beverages, so all you humorless, constipated types better expand your mental horizons. Along with the JACKSON SAINTS, the DWARVES, OSGOOD SLAUGHTER, the S.F DOGS, the "fuck band" PENETRATION, the F-BOYZ, STEVIE STILETTO, and other regular denizens of the recently closed Chatterbox, (now re-opened as The Chameleon) the best rock 'n' roll club in San Francisco and the true successor to underground punk clubs like the Deaf Club, the GARGOYLES are one of the real punk bands in the Bay Area. By that I mean that they are among a select group of crunch rockers that maintain both the trashy esthetic and the chaotic, "don't give a fuck spirit" associated with the best punk rock of all eras. You won't here them saying, "I'm sorry, but I'm morally opposed to using animal byproducts", much less "please try not to offend anybody by playing too loud or being insensitive". We're talking dudes with leather and vixens with mini skirts and skin-tight pants here.

Unfortunately, the people who write the local scene reports for MRR are too busy worshiping the Gilman Street "scene", which is normally about as punk as a Boy Scout jamboree, to bother going to hear or writing about the GARGOYLES and the other bands mentioned above. That's their loss, but in this case you don't have to make the same mistake. For those unfortunate enough to live outside the Bay Area, the GARGOYLES have two killer STOOGES- influenced 7" records out with another 12" on the way, so there's no excuse not to get wasted, watch a Russ Meyer or Splatter film, and crank up these slabs of vinyl on the turntable, fuck the CD player. Why listen to ersatz "punk" by generic hardcore and dorky straight-edge bands, when you can hear the real thing? Rockin' Jeff Bale.

T=Tim Storm - Vocals; D=Doug Heeschen=Guitar; L=Lisa Lombardo - Guitar; B=Brain Tyranny - Drums; (Not Present)=Julia Altstatt - Bass

GARGOYLES



L: Hi, I'm Lisa, This is Jeff's Interview.

MRR: That's right this is like a really serious interview for MRR with the Gargoyles, one of my favorite SF bands, and there's only a handful I really think you'd better pay attention cos it's gonna be really... Boring

L: Like we could be boring.

MRR: First of all, for all the readers who don't know anything at all, which is quite a fucking few of them, why don't you talk a little about the history of the band etc...

T: Formed May Day 1989 in SF, we weren't communists.... and we still aren't.

MRR: It was just a coincidence?

T: Yeah, not planned to coincide with any dead political holidays. We've all been playing in punk rock bands since the dawn of time, this is the first time we've actually got it right.

D: To think about it, then play it.

L: It's all in the clothes, music means nothing.

MRR: But not practice too much.

T: If you have a show that week, you don't have to practice .. y'know.

T: So we've definitely approached this with a plan, specific ideas, so far so good.

MRR: OK, but we should point out that when we're talking about punk rock it's not necessarily hardcore, etc... We're talking about punk rock going back to the *Stooges*, trash rock...

T: Yeah, rock-n-roll, *Jerry Lee Lewis* is my favorite.

MRR: So we're talking about rock-n-roll from the 50's to the 80's.

T: Sure, whenever, great rock-n-roll has no time limitations, but we want no part of any kind of "nolstalgia" thing. We play songs that reflect our world, today, not someone else's past. There's always something going on . that's cool, the grass wasn't any greener.

T: You're talking to people who spent the late 70's driving by discos & unlaoding empty beer bottles on the patrons.

B: While listening to the *Ramones*.

MRR: Well, that was the smart thing to do. It was the only thing to do at the time.

T: We started with Iggy's Raw Power LP& now (hopefully) we sound like us.

D: We had to meditate heavily over that

album before we could begin.
T: Not just punk rock, not just heavy metal, it is rock-n-roll.
MRR: Let's talk about influences. Not just musical, influences in the broadest sense.
L: *Russ Meyer* is my idol.
MRR: Mine too. Why is Russ Meyer so fascinating?
L: Because Russ Meyer's women are women, that's how women should be.
MRR: Real Women?
L: They get the dick's they want.
D: And they kick the shit out of everybody else.
MRR: That's a real feminist statement.
L: He does have a new movie in the works and I'm going to be in it.
MRR: Really?
L: Yes.
(More Russ Meyer talk...)
T: Mykel Board is my favorite MRR columnist.
B: Hi Mike, I lived in Japan.
T: He did, he knows what it's like, that's why we don't trust him.
L: Who's Mykel Board?
MRR: That's great, it's going to destroy his ego for ever.
D: Hey Mikey, you can walk down her street any day and not be recognized.
MRR: Alright let's move beyond...
T: The valley of the dolls, have we met our quota of smart-assed, funny things yet?
MRR: Records?
T: The first one we put out ourselves.
MRR: That was the 4 song EP.
D: Tremendously successful.
T: Done it's job very well. The second is on Sympathy for the Record Industry thanks to Long Gone John, a very swell type dude. He Said "here's some $" we said here's some songs. No contracts just fun for the whole family.
L: Let's not forget the greatest thing about John, he sent us a check for One Million Dollars — "Big Time Record Advance".
T: It bounced.
B: It's the thought that counts.
MRR: Sympathy is a strange label, because they put out alot of good stuff, but they put out so many records that you're bound to have some dross amongst all the great stuff.
T: That's where we come in.
B: I saw several record stores in London with Sympathy sections.
L: We want a Gargoyles section baby.
MRR: Another 5 or 10 records and then...
T: Sympathy and a couple; other labels (Dionysus for example) are doing a great service in putting out music that otherwise would be lost, and doing it in quantity.
T: We've got a new 12" coming out on an English label called Shakin' Street, it will be produced by Jeff Dahl.
MRR: Jeff Dahl is a true rock-n-roll burnout.
L: He's a god.
T: He must love it cos he doesn't get paid. Big thanks to him.
T: And thanks to Mike Saunders for the Sympathy record, and for out existence for that matter.
L: Mike taught me to play guitar and has been my mentor and constant annoyance on my answering machine.
MRR: That's the way Mike Saunders is. He's another true rock-n-roll god.
L: Yeah, totally psychotic!
T: Why everyone should abuse drugs and drink at least once in a while.
T: We started by opening for the Angry Samoans all over the state. They won't play with us anymore.
MRR: Why?
T: They're sick of us.
L: Billy Rules!
T: Just don't make him sleep on the floor.
MRR: He gets mad huh?
T: Yeah, he likes the couch.
D: But he's even funny when he's mad.
L: He likes my dog.
MRR: Is that rare?
L: No.
MRR: So you guys played down in LA.
T: Many times. Our very first show was in Hawthorne.
MRR: I saw some reviews in Flipside saying you guys rule and all that.
T: Yeah.
MRR: Well it's true.
T: We do really well in Hollywood. It's our favorite place to play.
L: Great shopping.
T: Some real cool bands — Electric Ferrets, Tommy Knockers, Kings of Oblivion... Not that San Francisco doesn't have it's share of great bands. Some people think SF's not happening because of a lack of all ages shows.
MRR: Hey man, fuck these people. Let me tell you something. There's this big debate between Lawrence Livermore and Gary Indiana. Gary is completely right and Lawrence, no matter how intelligent he is, and I respect the guy, is totally full of shit when it comes to the San Francisco scene. There's tons of great bands in SF, he never goes to see any of them.
L: Gilman is fun. lots of young boys, nice odds.
J: Good point. It's a good place.
T: People who slag San Francisco are always the one's who know nothing about it. But that doesn't detract from the east bay scene. Gilman St. is one of my favorite places to play. It doesn't have all the clique-ishness that you would see back in the early 80's.
MRR: The big thing is you thrive on people who are enthusiastic, people who are really into rock-n-roll.
T: One of our goals was always to be able to play both all ages and 21 & over clubs, you don't see many bands able to do that, in fact some bands refuse to play a club if it's 21 & over, or some bands don't want to play to kids. I think they're both full of shit, when I was underage I stole some fake I.D.s, quit whining and get to work!
MRR: I think the thing is that people should just try to get diversified and play all these shows where they have potential fans and they have re-

ally good music, then people could appreciate them no matter what they do.
T: As long as it's not a pay-to-play club.
All: No pay to play!
T: Hey Dan. Tell em what happened to you.
Dan: (Stevie Stiletto Drummer) Yes, they (the Stone) did expect $650 worth of tickets to play! We sold $225, went there at 7pm to do a sound check, they pushed us on stage, we sound check, got off..... time to go on, we haven't sold the remaining tickets, after we finish playing 3rd on the bill we try to take our equipment out and thew security guard would not let us out. Our guitar player got thrown out of the place for arguing the bullshit contract that was totally.....
B: But why did you take the gig?
Dan: Our guitar player was handling the booking but we thought it would be OK if we didn't sell all of the tickets. Then the expected us to pay them $450 or they would keep our equipment. We brought a cop in and he said "let these boys move their equipment out and no hard feelings" Fuck Y o u ! We will never play the stone again, or the Omni!
T: Fuck the MTV, money grubbing, rich kid, shit - bands who play there too!
MRR: Unfortunately the Stone and the Omni do have good bands periodically.
D: Tough shit.
MRR: That's the fucking problem.
T: Don't go, don't play, don't pay in any way.
L: Buy a record instead.
T: Buy our records instead. I feel pretty much the same about clubs with too many bouncers. Sometimes I think that one is too many bouncers.
MRR: Let's talk about the Chatterbox as long as we're here.
T: This is the 2nd to last show at the C. Box.
MRR: To me this is the true rock-n-roll club. The best in the world.
T: No bullshit, Just rock'n'roll. This is our home not some fashionable "Pick-up" Bar.
MRR: That's what you're going to find, only the real rock-n-roll burnouts come to the Chatterbox. Alfie (owner) is a rock goddess and deserves all the praise in the world.
All: (Applause) Thanx Alfie!
T: The Chatterbox will be well remembered. Sort of San Francisco's CBGB's or something.
B: Alot of bands got their start here.
MRR: And those bands should come back here and play for free.
D: That's what we're doing tonight.
T: Look for the Jackson Saints to be really big.
MRR: They will be big.
T: Their guitarist, Eric, rarely misses one of our shows. I don't know how he does it.
T: A big hi to Chris Barrows. His band the Pink Lincolns got a full page interview in MRR. So we want at least 10 pages.
B: We want an all Gargoyles issue.
T: With centerfold.
L: We rule over the Pink Lincolns, you guys suck.
T: Whatever happened to that Jeff Bale guy?
MRR: I'm banned from MRR cos I'm too into rock-n-roll.
T: They'll never print this interview now. Where is Jello Biafra?
MRR: I don't know where he is, he owes me $5 for a Mexican dinner. So he never comes to gigs cos he's afraid he's going to run into me.
T: He was very cool, the Dead Kennedys were the best live band around. Now we are.
MRR: Your songs...
T: Do me a favor and listen to the lyrics on the songs once in a while.
MRR: Let's talk about lyrics. What are the lyrics really about?
T: I write them (most of them) and I think a song is like a body. The lyrics are the head and the music is the rest of the body.
T: The lyrics are a combination of personal experience, a record of events, situations, etc... And the most insidious part of our scheme to one day rule the entire world. There's all kinds of things involved in writing a cool song and since I doubt we have the space to go into that, suffice to say that a great song should entertain and teach. Thank you very much and good night.
L: Don't forget to fuck your girlfriend.
B: MRR readers don't have girlfriends.
MRR: That's right, they're too young.
T: Love straight edge.
B: Don't forget to masturbate.
MRR: Straight edge, don't even bring that up, it's the biggest, lamefucking thing on the whole damned planet....
T: Get a life assholes.

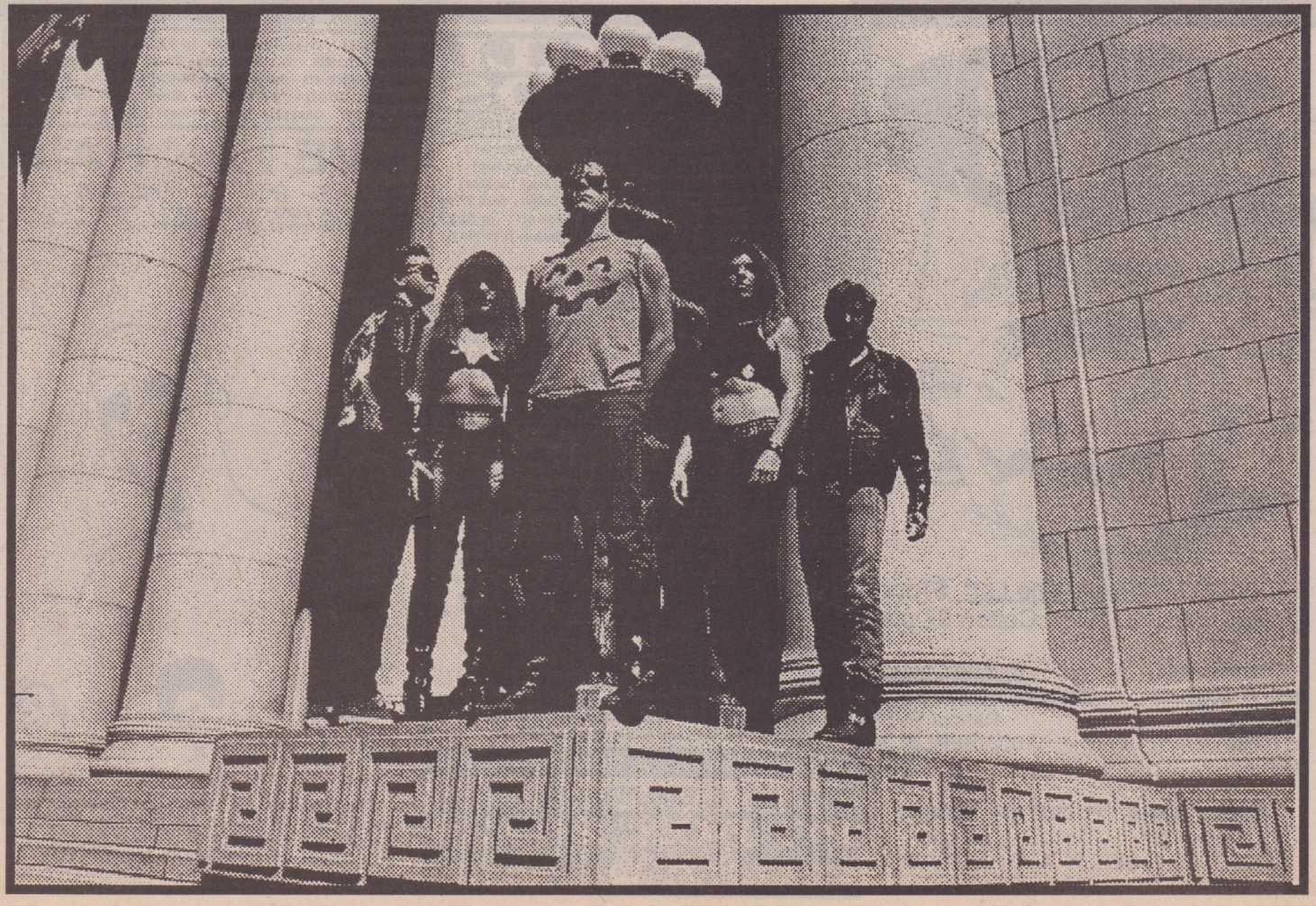
Gargoyles Discography

Gargoyles--Devil Devil / Coke Whore / Fistful of Sand / Kill City — 7" EP / Suede Brain Operations 1989, Produced by Doug Heeschen

Runnin' Down / The Goat — 7" Single / Sympathy for the Record Industry 1990, Produced by Doug Heeschen

Down On You — Michigan / These Things and More / Ride Into Your Mind / Fistful of Sand / Devil Devil / Coke Whore — 12" EP / Shakin Street Records 1991, Produced by Jeff Dahl

Michigan / World at War / Children of the Revolution — 7" EP / Sympathy for the Record Industry 1991, Produced by Doug Heeschen



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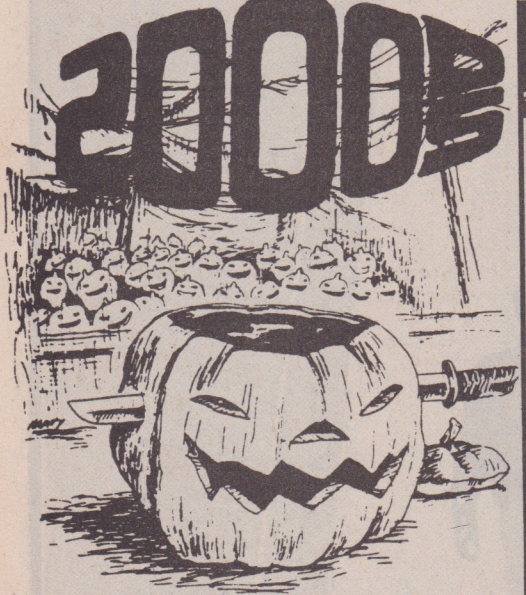

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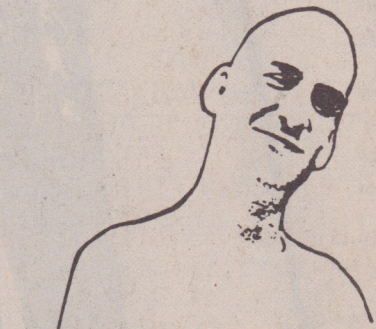

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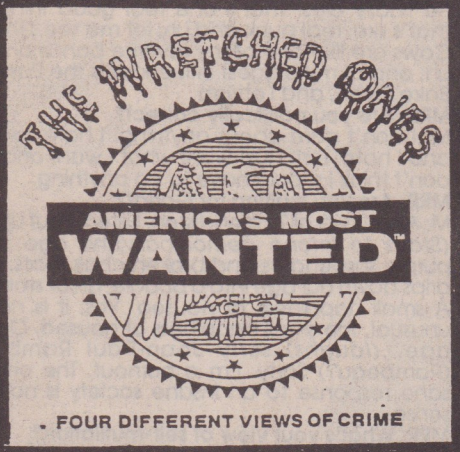

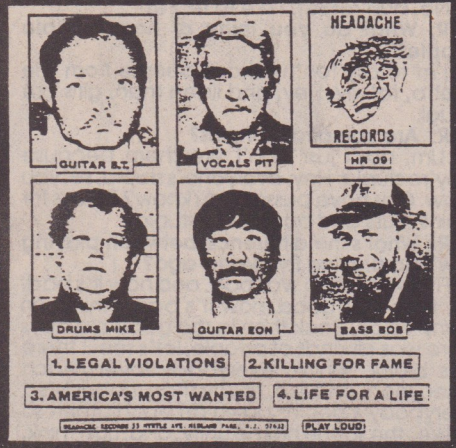

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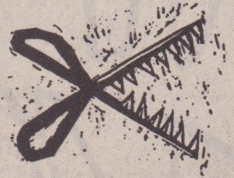

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NIP DRIVERS

Interview by Warren Croft

MRR: How come you sing songs?
M: Cause I think I'm better than everybody else and I can sing better than everyone else. No, cause I hate myself.
MRR: The Nip Drivers' name — do you have a racism problem?
M: No, I hate the name, but... but I have to use it because people know it and the little bit of pathetic success I have, I have to hold onto it.
MRR: Okay, so you're not a racist?
M: No. I hate the name almost as much as I hate myself. It embarrasses me when I tell people, sometimes I won't even tell bookers the name... but it's a great name.
MRR: Are your lyrics personal? Like, who is "Cindy"; "New Song", "Quentin", "Bad Trip", are they personal or are they just words?
M: They're all, I guess, personal, whatever, um, they're just, most of them probably sound like nonsense, but, uh, they are, I don't know, I'm a freak... it's my trauma, writing them.
MRR: What about "Pastime", on the new single?
M: That's the first song I ever wrote...and, uh, *(in dumb voice)* I think it's really good. *(laughs)*
MRR: What is it about?
M: It's about the Ramones.
MRR: How did you get that scar? *(on left side of face and neck)*
M: Sex.
MRR: Do you think you're sexy?
M: I know it.
MRR: What's the coolest thing that ever happened at one of your gigs?
M: When we played at Ascot one time and I broke every bone in my body... when I woke up the next morning, I was a girl.
MRR: Was that your favorite show?
M: It was my sexiest show.
MRR: When did you decide to kiss people?
M: Well, all my shows are sexy.
MRR: When do you...
M: Hey man, it's not my fault if I turn the audience on.
MRR: If your could be a princess, would you be one?
M: IF?
MRR: Do you have future plans?
M: What?
MRR: What are your future plans for the band?
M: Um, be famous. Be so famous that I can afford a habit again. No, just kidding. No, be famous and go on tour to Fresno or something...Fontana...*(in dumb voice)* To meet girls. Hey man, I'm a fuckin pussyhound, I don't care, man...
MRR: What do you think about when you're trying to fall asleep?
M: God, um... just about things how I'd make a machine to fix the world and make the alphabet better. I don't know.
MRR: Do you fly in your dreams?
M: No, I just regret. I like to regret.
MRR: What do you think of homophobic people?
M: I'm totally for the black people from the ghetto, totally. Hey, and listen man, girls are equal.
MRR: Are you afraid of girls?
M: Um, no, I just don't like them because they're stupid. Hey, everyone's stupid, so, you know. Girls have pusses, you know? Pusses for brains. Puss and boobs. I'm stupid.
MRR: What's the difference between playing now and playing five years ago?
M: Five years ago was bad, and now it's bad. No, then was good, now it's bad, I think. *(In whiny voice)* Back then in the good old days there was all kinds of people, let's see... there was black, white, everybody loved each other, man, and like, today man, nobody's... everybody's gettin' down on each other, so it's like, the scene has no unity, and, I just think, y'know, that... you should really like the black people and the gay people, and, y'know, the anti-vegetarian animal people, and it's really good, and I mean I... well thank you, yes. Why of course.
MRR: (speechless laughter)
M: I'm sorry. I peed.
MRR: Why did the Nip Drivers drop out of existance for awhile?
M: Well, listen, okay, I was pregnant. I think I'm pregnant.
MRR: Why did you get the Nip Drivers back together in the first place?
M: They never broke up. They were always in my head, totally. But, uh, I just got some people be-

cause, uh, I thought I'd get a life, kinda, cause that sounded like it'd be good, be a good thing. I don't know. I just wanted to play, um all these notes in a row. All arranged differently, in songs, like. To make songs. Songs are really good. Especially songs that are melodic, you know? I like songs with words, a lot of rhyming words. The words that rhyme, y'know. It's good. You can do a lot of stuff with it.
MRR: Were you born for the stage?
M: What do you think, honey? Liza with a Z.
MRR: If you were a girl, what would you be?
M: If I were a girl, I'd be a girl-dog; my girl-dog, Haga.
MRR: What are your influences?
M: That movie, "The Tenant", where he has to do it twice to get it right, where he jumps out of the building and breaks his legs then he fuckin' crawls up the stairs and then he finally jumps out again in that lady's dress all made up all pretty; fuckin' totally eats shit and then he finally dies. That's one real good thing, that's like, real punk and uh, let me see. The Cows are like one of my favorite bands and uh, one of my biggest influences is the Easy-Bake Oven, and Letrism.
MRR: Are you politically correct?
M: I don't care about anything. I hate laws and I hate, um, I just want what I want and I don't think I should have to do anything.
MRR: Are you waiting for Godot?
M: Aren't we all? Listen, listen. Listen! Shut up. *(Starts to intone demonically)* This age of purple suspenders and broken chair seats, it drips down our age into a puddle, an oil stain. A small happiness of nausea. Yes, it is not unusual, the small happiness of nausea. Our age...*(laughs)* sorry Jean-Paul Rambo (Rambeau?) Sarty. I'm a burnout. The only sane response to an insane society is nonsense.
MRR: What's your view of self-mutilation?
M: Hey, nice work if you can get it, *(laughing)* Nice work if you can get it! To live is to make choices.
MRR: Self-rejection? Expand.
M: *(wise hippy voice)* Hey man, don't be gettin' down on yourself, man. Don't be gettin' *(starts giggling)* down on yourself. *(pause)* Fuck everything, I hate it all. Always have.
MRR: Why'd you cover "Under My Thumb"?
M: Because I sing it. I like to sing it. It's pretty. I like to sing it because I try to sing it in the most pussy-whipped voice I can — to make this anti-women thing finally ring true.
MRR: What would be your epitaph?
M: Get away. Go away. On my tombstone I want "Shut up. Go Away."
MRR: Do you think the Nip Drivers hit their peak a long time ago?
M: I don't care what I remember. No, just put "Yeah", just "Yeah". Nip Drivers hit their peak before I was ever born, totally dude.
MRR: Is the Nip Drivers an extension of Half Japanese?
M: I wish, totally. I wish I could ever be one-half, no, one-tenth as inspired as Jad Fair, totally. God...*(starts singing "We Are Good" and various other Half Japanese songs)* What are you gonna do? Why am I famous? Why are people reading this right now? Why can't I have some money?
MRR: Is it true you're Darby's brother?
M: No, Darby was dumb, I'm smart. Well, no,

Darby was smart, he's dead. All the smart people kill themselves, but I'll get smart.

MRR: Are you scared to be sensitive?

M: Listen this is one of those things where people are getting down, sharing their feelings and gullible. *(laughs)* That was so funny, remember that thing from "Joe Versus the Lady" or whatever: "Is this one of those conversations where we're all in touch and we're all vulnerable, and it's all bullshit?" *(laughter)* Life got harder so people got dumber? Der? Y'know? I can't stand it, it's driving me crazy. Somebody give me some money. For some people, the only thing to save them from suicide or seve them from a life of babbling, fuckin' out in the middle of the street, is to legalize heroin, legalize cocaine, legalize... suicide, legalize poison, fuckin', and, uh, legalize Mini-Boy, totally.... *(intoning)* "My legacy will be a hat." Totally. That's what I have to say. I stole that, though. *(in evil voice)* "A curse on you and your children, may they rot in hell..." *(laughs, then starts to talk about Antonin Artaud, French absurdist)*

MRR: Who was the original punk?

M: Uh, who's the most punk person in the world? *(pause)* Antonin Artaud was pretty punk and, uh, Carol Wayne, and Maxwell Caulfield...Scary, totally, and um, I'll kick my ass, totally (laughs).

MRR: How come you don't sing love songs?

M: Every song I sing is a love song, in some way.

MRR: To who?

M: But hey, isn't every song a love song? What?

MRR: To who? Who are they a love song to?

M: *(long pause)* It's trying to meet...it's not a love song, it's...singing or doing anything on stage is trying to make...body...fuse with mind, and feel... what is the present. What is? God, it's like totally like... I can't even say it; it feels so stupid. It's totally like, um, to like get complete. And I'm sure that's something bogus from like having a Catholic school upbringing. Like, you know: "You're bad, you're bad." But it's like, total psychotherapy to me; to do shit onstage it's like... I can't do it, I can't fake it, I won't fake it. I mean, I can't ever know what I'm gonna do onstage. I just have to know that I have to put myself through some kind of trauma, and if it's phony I won't, can't do it, it's like faking. But, um, it it works I'll feel better afterwards. It's better than... it makes you feel whole. It's like a beauty treatment; it makes you smarter and prettier. *(pause)* Does that make any sense at all?

MRR: Yeah. What do you think of people who try to make rules?

M: I hate 'em. Ignore 'em.

MRR: What do you think of rules?

M: I don't.

MRR: Have you ever faked an orgasm?

M: Once when I was masturbating.

MRR: How many warrants do you have?

M: 27 under an alias and one under my name. *(in old ganster voice)* And they're never gonna get me, motherfuckers.

MRR: What's the alias?

M: The aliasses are Her...No; Ah, you almost got me there.

MRR: What do you see if you see a cop when you're driving?

M: Cut my girlfriend's tit off and throw it at em, and it grows right back. Or I flip 'em off under the dashboard. Sometimes I flip 'em off right to their face, but then I run.

MRR: Are you an anarchist?

M: I'm an anarchist...but more, I think of myself as a natural beauty. With a healthy regimen, I'm cutting down on cholesterol.

MRR: What do you think of the 70's revival?

M: Oh it's just so funny, it's so funny. Everybody gets the joke, it's so great. I mean everything's so ironic it's just great. LOVE IT!...barf...everyone is like, y'know, bewitched..... *(ranting)* "The world ripped off camp from the gays! Gays, reclaim it! Fuckin' kill the straights!" I'm a homosapienphobe. That's my last word for all you punkers — please, I cannot tolerate anyone who is not exactly like me.

MRR: What's your next project?

M: Book report.

MRR: Would the story of your life be shot in film noir, or would it be...

M: Art Deco.

MRR: Art Deco...or cartoons?

M: *(intoning again)* It would be the cinema of transgression — lower east side. Before the cinema of transgression, before the riots of 1968 in Paris, there was the original Bad Boys of postwar France — The Lettrists. To liberate the letter from the word — was their destiny. Their leader was a gold lamé Elvis impersonator who was 50 years old. And they did — for one shining moment — liberate the letter from the word.

MRR: What do you think of Elvis impersonators?

M: *(long pause)* Sure! Back and better than ever! Totally. I think, God, what can you think of Liza Minnelli! I mean it's like, what can I say? It's like what can I think of - the mall.

MRR: What do you think of the mall?

M: I don't know, I think David Lynch is so fuckin' weird.

MRR: What makes you unique?

M: My middle name's Unique, babe. You know, like, aren't we all? I smash-n-grab pharmacies but instead of taking the dilauded, I take the make-up.

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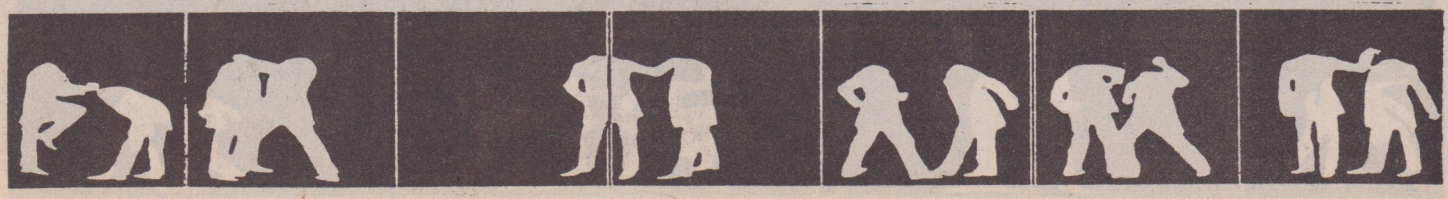
NUISANCE

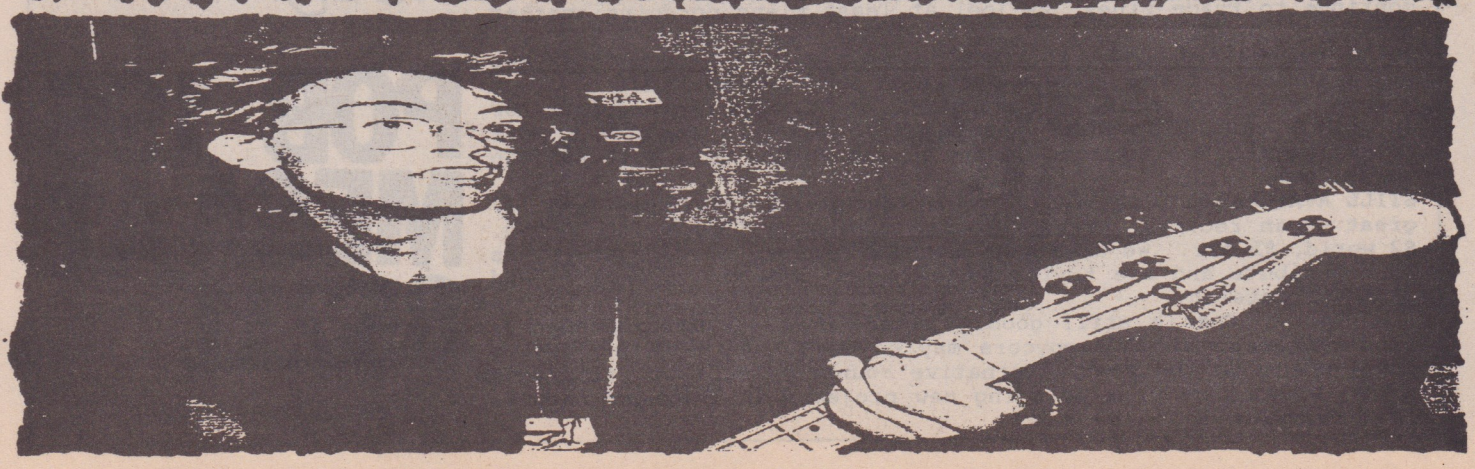
Nuisance are a great band from Santa Rosa that are for the most part, entirely unlike other bands from the area. With two EPs out, they play melodic punk with a cool Crazy Horse feel. This interview was done outside of Gilman on Kyley's birthday. David Hayes was sitting around complaining. Interview by Lance.

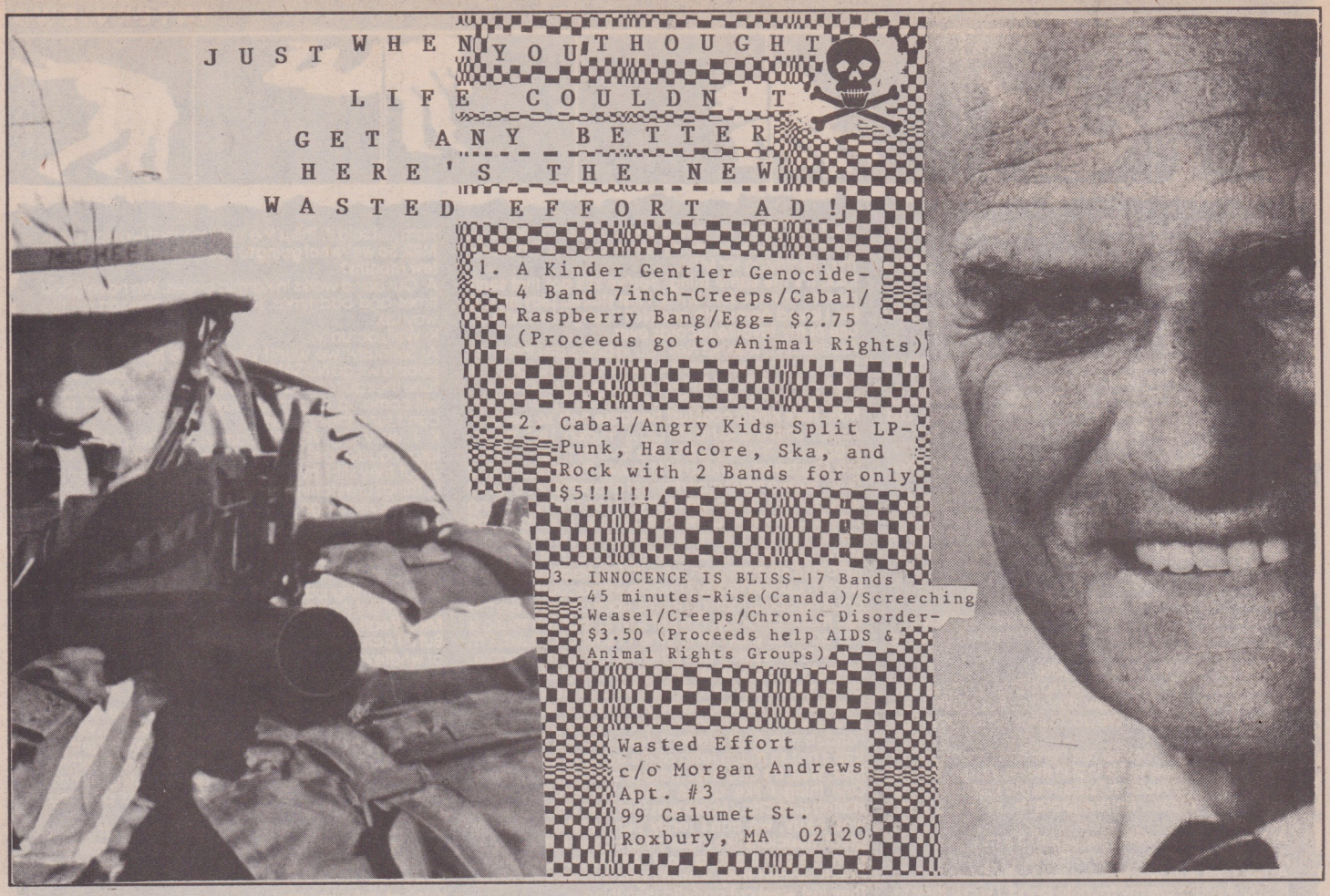
MRR: So, Santa Rosa, why? How? When? Where?
Kyley: Why? Because we're stupid.
MRR: Is it or is it not Sonoma County?
All: Sonoma County.
MRR: But it's not Sonoma?
K: No. Sonoma is a little town outside of Santa Rosa about a half hour to twenty minutes east.
Andrew: I think we all just felt obligated to leave Humboldt County because it never seemed like it was going to be getting any better for us.
K: Jesse didn't have much choice because that was where his dad lived.
MRR: You're from Humboldt County?
All: Yes.
MRR: So you moved from Humboldt to Santa Rosa? You got really close to San Francisco. You just kind of missed it.
A: It was an intentional thing to avoid all the money problems and shitty living conditions in San Francisco. We thought if we lived a little bit north from there we can drive there, we don't have to live there.
K: We though the rent would be cheaper.
A: Jesse's from Humboldt, but he joined us in Sonoma County.
Jesse: I was from Arcata, these guys are from Fortuna. And they had put a show on once and it had the band I played in named Goad *(?)* in Arcata. They rented this hall called "The Depot" at Humboldt State U. on a Sunday. It was like two in the afternoon and the only people there were all the bands that played. Seriously. And that's how I met them. Then I moved to Santa Rosa and they'd already lived here for a year.
K: We were a four piece in Humboldt County about three years ago. We moved down to Santa Rosa. First our drummer quit and went back home. Then our guitar player...No, then our drummer left. Then Jesse, who was also from Humboldt but who had moved to Santa Rosa, and he knew we were looking for a drummer. He joined.
J: I saw an ad in a paper.
K: He saw our ad and he replied. He joined, then our guitar player quit because he just tweaked. That was August of 1989.
MRR: So that was before the first record?
A: Yes.
K: That was ten months before the record.
MRR: But you guys kind of knew each other from Humboldt.
K: Well, we weren't really close friends or anything.
J: I knew him from the Works. He worked in this record store called the Works in Arcata.
A: I worked in a record store with Mike Patton of rock band Faith No More.
J: That's right.
MRR: So what's the connection between NUISANCE and Faith No More then?
(lots of noise in background)
MRR: Do you feel jealous that they made it and you...
A: Oh, we feel totally envious of Mike Patton. *(Laughter)* I'm still working full time.
K: Mike keeps on promising us an opening slot on one of their shows. He hasn't delivered yet because he says he's got problems with the management.
A: He said Billy Idol wouldn't go for that.
K: Yeah, it was problems with the management. But he said that he'd definitely try to work us in soon.
MRR: Well, obviously Billy Idol hasn't seen you. So it's all image.
A: We support Schlong.
K: We support pot too.
A: Yeah, they got us high every time we played with them.
MRR: So you're part of that Very Small community.
A: Yes, I'd like to think we fit into that. *(laughs)*
K:We used to hear that David wasn't much into pot and stuff.
J: You don't like pot Dave?
David Hayes: I've never even tried it.
MRR: You've never smoked pot in your entire life?
K: We try every day.
MRR: You try to smoke pot every day.
J: We pretty much do.
K: It definately helps to bring out the...what's the word I'm looking for?
J: Inspiration? *(laughs)*
K: Inspiration. It helps you reach your soul much quicker.
MRR: Would you say that you're fueled by marijuana?
A: No, I'd say that we're fueled by food mostly. *(laughter)* We sing a couple songs about it. But I think it's just an addition. It's not our life.
K: It's kind of a part of my life.
A: I don't have anything against straight edge. I think straight edge is kind of a cool thing if it's a personal choice. But to start a band about it...I don't know. I guess we started the band about pot. *(laughter)*
K: I get the feeling that straight edge bands are preaching.
A: It's a totally cool thing if it's just a personal choice. But for us, we like to get loaded. *(laughs)*
K: So that's our personal thing. We're not forcing it down anyones throat, but you're welcome to join us.
J: It's part of being from Humboldt.
All: Yeah.
MRR: So do you consider yourself a Humboldt band?
A: I think so. That's where we grew up and started playing. Sonoma County is where we live but as much as we hate Humboldt, we still totally love it.
K: I don't hate Humboldt, I love Humboldt.
A: Would you ever move back?
K: I like Humboldt. I can see living there for a short period of time again. It's just that if you're interested in playing music a lot, you can't do it in Humboldt. There's just not a scene. There's not much response.
J: There's not very much of a scene at all.
K: But you're interested in just hanging out in the hills and shit...
A: There's lots of beautiful trees.
All: Yeah.
A: I was just back there after Christmas to see my folks.
K: I was up there for Christmas.
A: I didn't do anything. I drove around with the guys from Mister Bungle looking for freight trains.
K: Yeah, I went hiking up there and had a good time. I climbed up on these mountains.
K: Beautiful place.
A: It's a cool place.
K: Really mellow. It's nice to get away up there. Sometimes when you haven't been there for a while, you go back and appreciate all the beauty up there.
A: It's just that there's a weird mentality up there. I wouldn't say that it's backwards, but I would say that it's not forwards. *(laughter)* You know what I'm saying? They're just happy the way it is.
K: There's hicks. You've got your cattle ranchers and people who lived in the hills all their lives.
A: But Humboldt State University brings a liberal community to the place.
MRR: That's what I was going to say. When I was up there it was during all that Redwood Summer stuff and it was so weird. On the one hand you had these really young students, hippies, stuff like that. And the other hand, you had all these really right-wing people.
J: That's how they were raised in Humboldt County. There life is cutting trees up there.
K: If they quit cutting trees they wouldn't have any other job.
MRR: I was just saying that it's a weird cross of people.
A: We have one song that relates to that issue, the song "Dragon Fly." It's about trees. No one would know though, because you can't understand a fucking thing that we're singing. It's weird, because we grew up in a position where half of us would say, "Man I love that old logging lore." I love going into stores and they have logging pictures everywhere. It's just that logging is such a cool thing. But then again, look at how the companies have become and you just go, "Fuck! Capitalist pig bastards!" You're torn between two worlds because you love your tradition and what you grew up in in Humboldt. At the same time, you totally decry what's become of it.
K: You see one of those big mills closed down and you see thousands of people without any job. There's no where else to turn.
A: Our kin. *(laughs)*
MRR: It is a weird thing, because no matter how you feel intellectually about an issue, if you grew up there, there's a sentimental thing.
K: Yeah, totally.
A: Yeah, I remember walking around these redwoods and then coming back a couple of years later and they were cleared cut. Places where I would take my dogs squirrel hunting or whatever. Then coming back and saying, fuck.
MRR: Squirrel hunting? *(laughs)*
K: Hey, we were not punk rockers until a short time ago. *(laughter)* I used to do a lot of fishing. I just learned this stuff recently. A little change of pace.
A: But when you come back and see this clear cut path, you just think, "God, why did they do that?"
K: We're pro-tree. We're pro-pot. What are we? Hippies?
MRR: Do you get burned out living in Santa Rosa?
A: Santa Rosa is a bedroom community, as is all the towns around there. But people try to put together a scene.
K: It's okay.
A: After Xcntrix crumbled, which was a group that put on a lot of shows, people were forced to bring it back together and say, "Well, we got to go on." And that's why there are some shows going on now. But there was a lull after Xcntrix broke up where there was nothing go on. There were a few funk shows going on. I don't have anything against funk personally, I just think it's a kind of bandwagon style.
J: They have funk shows Friday and Saturday every weekend.
A: We just got really sick of it, and that's why we just have never jumped on that.
J: On top of the fact that we couldn't play funk.



(laughter)
A: Sonoma County is just weird. You'll be walking down the street and you see all these punk rockers you didn't even know existed. But then you go to shows and they're the ones out in the alley getting loaded. Well, like I should talk or anything. (laughter) There's just this really inactive community. I hate to say it, but apathetic community that kind of revolves around it. Then you've got a lot of people that are so committed to what they're doing that it kind of balances out in a way.
K: I saw the Chronicle and it had this chart with the top twenty areas in the United States with the highest growth rate, and Sonoma County is number eight or nine. That kind of says it. There's businesses moving there, computers and the electronics industry and stuff like that. What they call "clean" industries and the people they attract.
MRR: It's the natural place to live now that San Francisco and the whole Bay Area is so crowded.
K: It kind of sucks because I remember spending times in Santa Rosa six of seven years ago just traveling freely. There was just a lot more space and a lot less houses, and it was a cooler time.
A: We even talked about moving from Sonoma County out of California to Washington or something.
K: Some day. We'll see.
MRR: The place I'd like to move is to Olympia or something.
A: Yeah, except Seattle because it's to obvious a place to move. Olympia or Tacoma even. What were the other towns we thought were cool? J: Ellensburg wasn't bad.
K: I thought Eugene was a cool town.
A: Portland was even cool.
K: Salem was the worst.
A: I couldn't see living there. But I didn't think it was that bad.
K: If your van is going to break down it couldn't be that much worse than Salem. We could have broken down in some town like Turlock or something and we would have been hurting.
MRR: Where did we break down? We broke down in Modesto. We had to spend four days there. It was one of the longest weeks in my life.
D: Plaid Retina played in Ellensburg with Bazooka Joe and the Desperate Minds and 15 people were there.
MRR: Was that at a comic book thing?
D: No, it was in this fuckin' hall.
A: We always heard Screaming Trees were from Ellensburg so we were always like wow man, we love Screaming Trees. That's a killer band. We walked down to the video store they use to practice in.
K: Their parents use to own the video store.
A: We didn't see them anywhere.
MRR: But their new album is so bad.
K: It's pretty glossy I must say, but I don't know. I'm into that sixties kind of melodic stuff.
MRR: Last year you guys were on tour?
A: Yeah, last summer.
MRR: How did that go? Did you guys get to the east coast?
A: No, we just drove for a straight two weeks west coast tour.
K: Went up to Washington and Canada.
MRR: Was that before your record came out?
K: No, it was after.
MRR: It was probably pretty hard to promote that tour before your record came out.
A: It was okay. It was more or less successful. We lost money, but the money wasn't related to shows or anything like that. It was due to a really shitty Ford Econoline *(laughter)*. All and all, I'd say it went pretty well.
J: Broke down three times.
K: We spent hundreds of dollars on our van. We didn't make hundreds of dollars.
J: Like four hundred dollars.
A: It was really cool. If you go to Washington, and people in Washington really...You get kind of jaded in California because there's ugliness all around you. I hate to say it, but California is a pretty ugly place in a lot of ways. But in Seattle, it's so naive. Seriously, they have no slang *(laughter)* and we were just sitting around riding California things like "Oh dude, lets twist a fat burrito." They just loved it. They were like, "Lets role a marijuana joint." *(laughter)* We were playing this California thing, and we were like rock gods just because we were from California. It was weird, because we went up we were all stoked on Seattle because so many good bands come from there. There was like a major anti-Sub Pop backlash up there. We were in the middle ground between this emotional, melodic core and this gritty, slimy, acid rock. So we were kind of in the middle. So I think we did more or less pretty well.
MRR: It's a weird thing, where I work we'll sell to record stores up there and we 'll have the same stuff that Sub Pop has, and they're like, "Well, we could get it from Sub Pop but fuck 'em, I'll get it from you."
A: I really don't have anything against them. I know that a lot of people up there have a problem with them because the way they encourage their bands to play a lot of bar shows as opposed to all ages shows.
MRR: Well part of it is that now a lot of bands are mad because they're not paying a lot of the bands equally.
K: Yeah, and they've got distribution problems.
MRR: They're just un-organized is what it comes down to.
A: It seems that they had a cool idea as far as a real regional thing. But now it's kind of branched out. Personally, my favorite band on that label is the Fluid because I think they're the most original out now.
K: Mine is Nirvana I think.
MRR: Yeah, I would say that Nirvana is the best.
A: Fluid to me is so melodic. I'm into that.
K: There's some good bands. Now they're doing some stuff that's "Okay, I've heard this before." Like the Unsane?
A: Yeah, there's just some total rehash. I don't have any real problem with the label. I think they've just got to look at what's the next step. Now that we've got this big buzz about us what do we do now? We can't just keep on delivering this same wall of guitar noise. We've got to do something different.
K: What was that band you got that tape of? Smashing Pumpkins! That was kind of DC-ish.
A: They put out a Fugazi 7". That was fuckin' great.
MRR: I think it would be a lot cooler if they just stuck to the local stuff. That's what I like about Dischord. Even though you don't like everything, they pretty much a just pushing the local scene.
A: And for bands, you think "I would love to be on Dischord". But you know you don't stand a chance. *(laughs)*
MRR: That would be so embarassing to send them a demo tape. So, your first 7". How connected are you with Dan Kirby and Kirbdog Records?
A: He's a good friend of ours. Dan is going to loose a lot of money on us. He gets his little fifteen minutes in the starlight, but at the same time what he's done for us is a great.
K: He's been booking us shows and stuff.
A: He works really off kilter. He has a crazy way of doing things.
K: He's been doing all this stuff for us. He hasn't ever asked for any money. He's just kind of doing it for the love of booking us or something. I guess he sells records at the shows.
A: He loves punk rock and I love it too.
K: He's been doing a lot, helping out the Santa Rosa scene.
MRR: Yeah, I was going to say, he's been helping a lot of other bands too.
K: He's been helping Engage.
J: Yeah, he's putting out a 7" of theirs.
A: He's got that new compilation which does have outside of the area bands like Schlong and Cringer, but at the same time, he's saying, "I live in Sonoma County and I have a record label so fuck you." It's a classical thing because no one else out there is doing it.
K: A lot of people give him shit about it.
J: Yeah, they do.
K: You know, you're Dan Kirby, you're a big record label dude now. I think a lot of it is just kind of a joking. He's putting a lot effort into helping a lot of bands.
A: Like I said, in a very off-kilter way. He's disorganized, but he's learning at every stage. You look at the new compilation that he's put out. It's got a printed covers and everything so he's getting his shit together more or less.
MRR: He did a pretty good job with your last 7".
A: That was cool.
K: We helped him out a lot with it. We got the covers printed.
J: We paid for recording.
A: But really, I think the pivotal figure in our development has been David Hayes.
K: We like David.
A: Yeah, David's done so much for us. I really don't how we're going to repay him.
D: The best part about Nuisance is people that that have had the "Floyd" record since it came out don't even know they're on it. *(laughter)*
K: Didn't you get a call from someone in South Carolina?
A: Yeah, this guy calls and says, "Hey, y'all my name is Drew and I just wanted to tell you I heard the song on the compilation".
(talk goes into people who write to all of us separately)
MRR: It's weird to compare the Floyd comp and see which bands are still around and what they sound like...
K: That compilation, as much as I think that was an icon as far as the East Bay scene, not even East Bay but Northern California scene, there's just not that many good songs on there. There really just aren't that many good songs. And I listen to it and go wow, oh, Crimpshrine, they're on there. Capitol Punishment is on there. That's a cool song. All and all, I think it was just more of a real, this is now, this is here type thing. As opposed to the big picture, because a lot of those bands are gone.
A: Are East Bay Mud still playing? Well Hung Monks?
J: That's a cool song.
MRR: Did they ever play?
A: How about Raskul? Do you know that girl Honey and Sian? Do you know them?
MRR: Yeah.
A: First time we played at Gilman, which was like July of 1988, we stayed at their house and those guys from Raskul came over. I'd never heard of them before, but I was going okay.
D: Mike's in Econochrist.
A: Oh, okay.
MRR: So why did you end up putting out a record with Very Small? Are you going to do another thing with Kirb Dog?
A: Because he asked us to! *(laughter)*
MRR: David, why did you ask them?
D: These guys record their songs first which is the smart way to do it.
K: We recorded it after we did that 7" with Kirby in September. We decided to go and spend a couple days recording to make a tape and try to do another label.
J: We released demo tapes.
A: We only mailed out about five of them to about five labels. Enigma. Virgin. *(laughter)*
K: So David called us up one day and said, "Would you like do a 7?" Well, okay.
MRR: So you sent out all the demos and other people called.
K: I guess we never signed a contract.
A: Yeah, how come we never signed a contract?

MRR: Because you're not going to get any money, that's why. *(laughter)*
K: We like Victim's Family too. They're like Jesse's favorite band in the world. They're a hot band.
A: What's your favorite band in the world?
K: My favorite band in the world? Well, I can't really say that right now.
A: Crazy Horse!
K: I'm excited about seeing Firehose tomorrow night.
MRR: I heard they had broken up.
K: We saw Operation Ivy, Firehose, and NoMeansNo. What was that other band? Psychefunkapus. Did you ever hear of Psychefunkapus?
MRR: Yeah.
K: They used to play in Sonoma county a lot. They were stupid.
J: "They make you volunteer. Fuck that." *(laughs)*
K: We like Lawrence Livermore, he's a good guy.
A: Yeah, he's a good guy. We made a little inscription on our latest 7" that Lawrence got a little miffed over.
MRR: Why?
A: It said something about his label.
J: He knows what it says so we mine as well say it.
K: "Lookout Schmookout, the Laytonville Sellout" is what it said. *(laughter)*
MRR: I'd take that as a light joke.
A: You saw that add where he said East Bay rules, San Francisco sucks. You saw that. I'm from San Francisco. We got pissed. We got to stick up for those San Francisco guys.
J: The Flaming Groovies are from San Francisco.
MRR: What happened is that in the new issue, there's a third one that Profane Existence did saying that the Bay Area sucks, Minneapolis is where it's at. *(laughter)*
A: Minneapolis is definitely where it's at.
J: You've never even been there.
A: No, I like Run Westy Run. I like Soul Asylum.
K: Soul Asylum are my favorite band. I know they're major label rockers...
A: I hate to be a sell out, but I even like the Replacements.
MRR: Even the last record?
A: I like it because when I'm that old I hope to be playing something like that. You can't play hardcore forever.
MRR: Yeah, but you could be doing something GOOD too.
A: You're right. But Paul Westerberg thing has always been that acoustic rock. He's just been waiting to the point where he could play it. No one likes the new album. It's a total bomb. *(laughter)* That's why I like it. He just does what he wants. It's their last record. They're practically breaking up. They played the Warfield. But essentially it's their last tour. I'll tell you this. Old guys talk about when they started playing rock and roll they say "I saw the Beatles on the Ed Sullivan Show and I realised I wanted to play guitar". Well, my thing is that when I first started playing guitar I was getting into hardcore. Then I saw the Replacements on Saturday Night Live and I thought "Man, that's where it's at". Not just totally thrashy hardcore. But something melodic. Kinda crazy at the same time. I thought, "Wow, the Replacements rule". Then I got into them for a few years. They started to go down hill. "Please don't tell a soul" or whatever. They're striving for MTV.
MRR: It's the same thing. You've still got that sentimental connection. When I first started playing guitar, I loved Aerosmith and Neil Young. Harvest is still one of my favorite records ever.
A: Seriously, I worship Neil Young because I think he's like the icon of western rock and roll and as good as it gets. But some of the stuff he does is still crap.
K: He's touring with Sonic Youth. That's pretty cool.
MRR: He's kinda cool just because he's so weird.
A: He's so old and he still plays "Fuckin' Up". We do a cover of "Fuckin' Up". We love that song. I'll say this. Our band, we kind of fit in with the modern, East Bay...But we have a certain set of aesthetics of what we consider to be pure rock and roll, and Neil Young and Crazy Horse, to me, are the most pure rock and roll bands. No pretensions, loud amps, simple beats. They call it retro or whatever, but it's not so much retro as it's carrying on like with folk tradition. What is a folk musician today? People with acoustic guitars and sing about farming towns. Rock and roll is like the folk music of today. I'm just saying that folk music is not quite as prevalent. When I say folk music, I'm mean for the people, by the people, of the people. So that's where we're coming from. A lot of things we do in our band are real cliched and stereotypical. We drive an old van, we play old tube amps, and we have these real attitudes about Charvel guitars suck, Fenders rule. Stuff like that. Real cliched things. But that's not so much retro as it is trying to keep on...
MRR: Well, it's also a lot more at a down home level. One thing I like about when the Replacements started and Crazy Horse was that their whole attitude was, okay, we can't really play. We're not really great musicians like these other bands. But we're just going to go ahead a do it. And when both those bands started they weren't great musicians at all. They just went out and did their thing.
A: Fuck that. We can't play worth of shit. We try though. We practice about twice a month. *(laughter)* But it's like we try, but it just doesn't work. So we just go, okay, we'll just jump around. If doesn't sound good, at least it'll look good. That's cool. That's what rock 'n' roll is all about. People talk about when they go see a real shitty band and go fuck, those guys suck. But to me, it's like that's what punk rock started about. The Sex Pistols couldn't play worth a shit, but you jumped around. You tried. A for effort, or whatever.
MRR: Well, that's why I think it is a real folk tradition because anyone can do it.
A: It's not so much about worthy or low.
K: It's just that we tried. Don't boo us, we tried.
MRR: That's why I like dinky equipment too. I hate anything with a pointed guitar because it's to intimidating.
A: Well, I like big amps. It's just that we don't have a van to carry them in. *(laughter)*
K: Our van is broken down in Rhonert Park *(a kinda bay area suburb)* right now. We had some bad luck. We lost our rehearsal space, then our van broke down so we've been borrowing this station wagon, but the guy who we borrowed the station wagon from just sold it. This is the last time that we can use it.
MRR: So we're not going to see NUISANCE for another few months?
A: Our band works in Karmic circles. We have good times and bad times. Right now we're sort on the way up.
K: Well, actually...
A: Seriously, we won't play shows for months and people will go NUISANCE sucks dick, they can't even tune their guitars. *(laughter)* It's true. But then people will come up and they'll say, it's so cool that they can't tune their guitars.
K: I really dig Victim's Family. They're playing for larger audiences. They're selling records.
J: But they still have to work full time jobs. *(laughs)*
K: Things are starting to come together. They started playing years ago.
A: All they want is to not have to go to work in the day. Just play songs at night. Pay the rent. I don't think that's a rock star attitude. I don't think that's capitalist. We're creating music. We're creating art. We're getting paid and covering expenses. That's the highest it can get.
MRR: Yeah, I don't care what kind of house I live in. But if I can have fun and live doing it... Making music or whatever...
J: Without having to wake up at eight every monring to go to work.
A: That sets you apart from everyone else. You're saying that you want to live an unconventional lifestyle. I'm going to play rock and roll. I'm not getting married... 'til I'm like... 29. *(laughter)* I'm not getting a full time job for a long time. Your parents get kinda pinched about it. Everyone gets kinda pinched about it. You know in your heart.
(Interview gets interupted by a somewhat drunk woman named Dana as well as some asshole named Whitey. Nuisance made fun of him which was pretty hilarious)
K: What a fuckin' nod.
A: What a fuckin' dick.
J: Let's talk about Pony Express.
MRR: Oh no, another Pony Express story.
A: That's what everyone keeps telling us.
J: How was your experience at Pony Express.
A: We were there for about four and a half minutes before we got kicked out for asking if got half price on the pizza. What rock stars. First we asked for some coke. Not the soft drink, but some blow. Then we asked where the deli trays were. Then I grabbed the lady from behind the counter and socked her up the eye. Then I asked for a half priced pizza and they kicked us out. *(laughter)*
K: We drove for about an hour and 45 minutes. We get there and we asked people if we were going to get paid. They said no I don't think so there's nobody here. We asked, do we even get free pizza. They said go ask the people in the kitchen. So we asked and she's all, "No, I'd prefer if you guys pack up and leave right now." So we looked at each other, laughed, and said okay. So we started walking out the back door and she starts announcing over the pizza microphone "you three get out of here now. Bye, go."
(A huge fight erupts right outside of the car so the interview came to a rather abrupt end)





HIPPYCORE IS DEAD

Yes indeed, after four years and fourteen releases Hippycore is calling it quits. joel is moving out of Arizona to go to graduate school and we both decided it was time to move on and start something new. The long-promised final issue of Hippycore, #8, will not be coming out. We apologize for this, but we decided this just recently and feel it is time for us to move on to new things. Still, we have some strings to tie and some business to complete.

Labels: If you sent us a record or tape to review and would like it back, we'd be happy to return it to you. Send a couple stamps for postage.

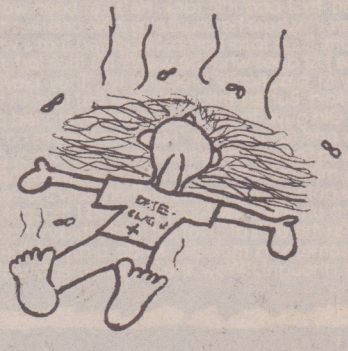
Zines: All those who traded zines with us and were expecting a copy of Hippycore #8 should have been sent a copy of Soy Not Oi! cookbook instead. If you haven't yet, let us know. Please continue to trade zines, as joel at least plans on doing another zine.

Folks who ordered HC#8: You should have received a copy of Soy Not Oi! instead. If you haven't gotten it yet, let us know.

Anyone who feels dissatisfied with this arrangement or anything about Hippycore, please write or call and let's work something out. We have no desire to rip anyone off, just to wrap things up.

STILL AVAILABLE: Soy Not Oi! vegan cookbook. 112 pages and 117 great vegan recipes, plus cartoons, essays, and more! It's rad. $2 world, $5 air. We also have a whole bunch of records and zines we distribute and are trying to unload at discount prices. Send SASE for catalog.

Our PO Box is still good. Please continue correspondence, trading zines, etc. Hippycore may be dead, but jack and joel's involvement in the punk/alternative counterculture is definitely not! Both of us will be doing new projects in the near future, that is assured.



POB 195
MESA, AZ
85211

602-968-7292

JOHNNY PUKE

Spoken Word Tour 1991

"Won't Shut Up"

Sunday December 30, 1991 3pm matinee

appearing at

ABC NO RIO

Johnny Puke is currently bringing his "Won't Shut Up" spoken word tour around the country. We caught up with him right around New Year's when he brought the show to NY for two performances at ABC No Rio.

MRR: I've always wondered what inspires or compels or convinces a person to do a spoken world show. What do you have to say that people want or need to hear?

JP: It's not a matter of saying something that people need or want to hear. The point is in expressing the ideas that I have and then if people can get something out of that, that's great. It would be presumptuous to think that everything you said was something that somebody needed to hear, or cocky to think that it was something that they wanted to hear. You just have to do what you do and hope that someone takes something out of it.

MRR: So what does the average listener take home from a Johnny Puke performance?

JP: That depends on the performance. And depends on what I decide to do in that town. Sometimes it's not a performance at all, it's just a low-brow poetry reading. And then when a bug crawls up my butt, things can get a little crazier.

MRR: Like in New York, where you pissed in a bucket during the performance and then poured the piss over your head at the end. Was that planned or just spur of the moment?

JP: That was planned the night before, when I realized that NY is that way. The whole time I was in that town, it felt like there was piss all over me and all over the city. It was a symbolic thing.

MRR: It certainly grabbed everybody's attention at the show.

JP: I was amazed that the reaction was as good as it was. And here are all these literary types after the show wanting to shake my piss-laden hand. That ABC No Rio crowd was great.

MRR: You do a lot of storytelling that seems very Southern to me, but you say you don't especially feel like you express a Southern point of view. Anything you want to say about that, or about the storytelling tradition of Southern writers?

JP: Southern writers have a tradition of writing in the storytelling mode, but of course storytelling itself is universal. When I travel to other countries, I always try to tune into their storytelling traditions. It's not just a Southern thing at all. And I tend to think that I garner influences from all the places that I've traveled or that I've lived, not specifically just the American South, although I understand how people could get a Southern quality out of the show.

MRR: How about specific influences from people... Jello Biafra, Henry Rollins and Lydia Lunch all came to mind, since they've been the progenitors of punk-rock spoken word here.

JP: Well, I've seen Jello speak and I would call that more of a lecture than a spoken word performance. He deals mostly with social and political topics, in a "speech" mode. Rollins has been an influence on me certainly, although I think what I do now is totally different. His performances have developed into a stand-up comedy style. Lydia Lunch is great but I could never talks as long as she does.

MRR: Maybe we should talk a little about where you're coming from and some of the other things you've done, so people get a sense that you're not just this guy off the street who started doing a spoken word tour.

JP: Some people might know me from being the editor of *Wrong Conclusion* fanzine. Some people might remember my band, Stinky Finger, which was a really early version of this punk rock and rap fusion thing that's getting really big now. And to support myself, I work as a professional actor. I've done some TV and commercials and I'm always touring with a children's theater company in South Carolina and Florida.

MRR: What other projects do you have coming up?

JP: Right now, there's a photozine out called *Box A* which is a collaboration between me and two other fanzines who share a mailbox address in NYC. The next big project is my book, that all this spoken word stuff has been attempting to promote, called "Carpe Frommage". It should be out in late Summer, 1991.

MRR: Ok, are you going to shut up now?

JP: Never

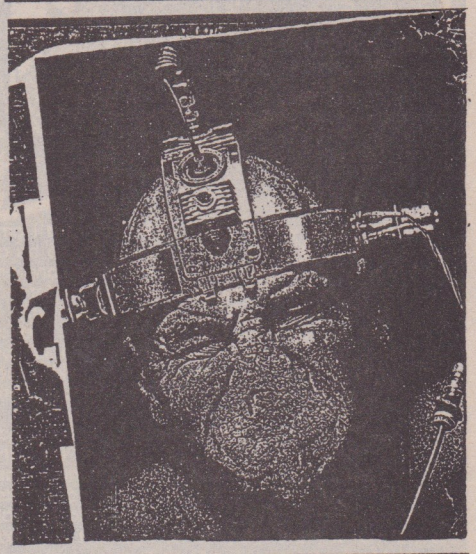
Wrong Conclusion and Box A fanzine are available for $1.50 each c/o Johnny Puke, 151 First Ave Box A, New York, NY 10003. Anyone who can help with bookings for the spoken word show, please write!

UNIFORM REJECTION

Hello! My name is J.P. I play in a band called UNIFORM REJECTION. We have played out a few times. We played recently at a community radio station. It was loads of fun.

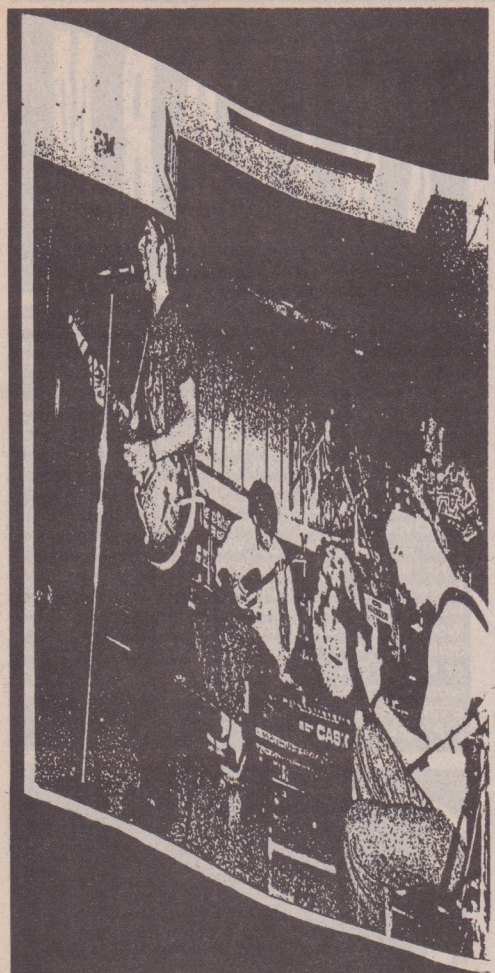
Our sound is mostly early 80's hardcore like BLACK FLAG, or CIRCLE JERKS, with a lot of ZERO BOYS / 7 SECONDS influences. Our line-up is me on drums, Steve Pruitt on vocals, Jeff Johnson on guitar, and Kevin Maher on bass. Our lyrics deal with work, politics, psychosis, all that typical punk rock type stuff. We live in the sticks and there is not a lot of places to play. We want other people to hear us and we have a tape available for only three bucks. It is a pretty decent recording. We would like to play places in and around Missouri. We have played in Columbia, Mo. and in Springfield, Mo., and are looking to play in St. Louis, or Kansas City, or even in Kansas or Illinois. If you want a tape send three dollars cash or money orders only to:

J. P. Burks/ HCR 79 BR/ Box 25-C/ Kaiser, MO 65047



BURN BABY BURN!
grabbed my paper reading with intrigue read
something I could'nt fucking believe Bush's trying to
make it illegal to burn the flag
not really a suprise he's a nazi man
still pissed me off I just had to say
this ain't no fuckin' nazi state
no one should make it illegal to burn won't be
proud of a country that never gives me a turn
BURN BABY BURN
the red, white, and blue is just a beer to me
all this patriotism I can't fuckin' believe
BURN BABY BURN!

REJECTION



Hey bums, what's up? This is Tom and I am one of the idiots in the group pretending to be a band called DRAFT. We also have Mike Ireland on drums, and Ryan learning bass very quickly for the first time, and Mark doubling up on vocals while I play guitar. We had two other guys, but we had to axe them due to differences that we could not agree on. In other words, nobody else liked the way they were playing and they wouldn't change so that was that.

We've done a couple of shows already, and the last one was the best. We ganged up with FIFTEEN, MONSULA, SAWHORSE, and I think it was EAST BAY MUD, but I'm not sure. So far, comments about our style have ranged from an experimental sound that will "probably come together within a month," to the Dean of St. Mary's College calling us "musician's garbage." We figure we must be doing something right even though we also believe we suck.

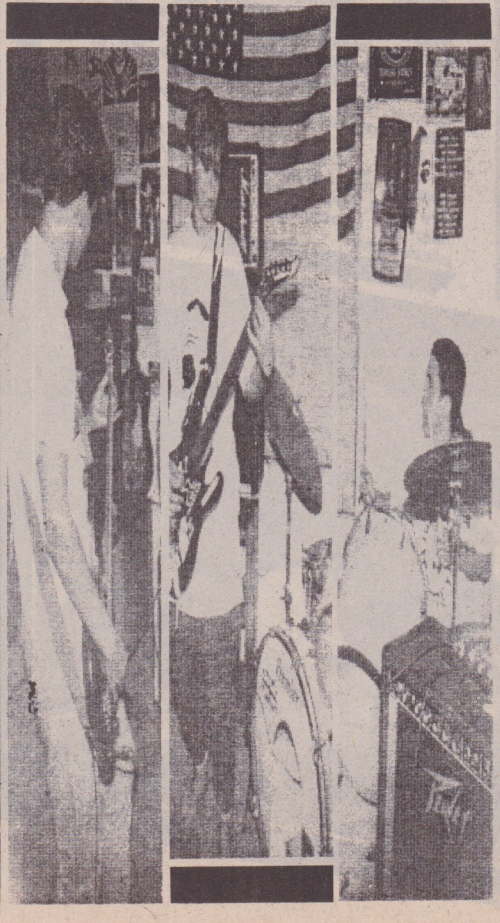
With the new structure of the band we have had to go back in and practice more. But we hope to be doing more shows in the future. If nothing else, we like getting free beer. At this point, we're looking at more college and party shows since they are the only ones who allow us to play without a demo tape being heard. We'll probably get a demo out at some point in the future if we can ever bother to wake up early enough in the day. But until then, it's the free show circuit, which in itself, is not bad because we get to play without the pressure of some club owner bitchin' about playing a band he doesn't like. Till then, don't be surprised if you hear of a band at a party that plays for beer and does funky ripoffs of GREEN DAY and CRIMPSHRINE songs. It's probably us.

Heck, if you want to write us, just send your crazy stuff to Tom, Saint Mary's College, POB 4346, Moraga, CA 94575. Later!

DRAFT!

THE RECALCITRANTS

The Recalcitrants are from West Florida and started in early '87 with me on drums, Dave on bass, and Ken on guitar. We played "Spy Hunter", "Wipe-Out", and a few lame Metallica covers. Five years, and about 50,000 miles later, the line up is me on guitar/ vox, Dave on bass, and Todd on drums. Our musical influences are- Me: Social D., D.I., and Adolescents; Dave: Green Day, Misfits, and 7 Seconds. Basically, we have a hardcore sound with a touch of melody. We play at the Edge skatepark frequently with bands like The Unwanted Guests, Crankshaft, Hollow Image, Mega Smegma, Technical Ecstacy, and Sophistry. We just recorded with our old drummer, and we plan to release a 7" of that recording or a new one. I started Rogue Zine in '89 , and we've been doing that also. I've sent interviews to almost every band that's appeared in MRR in the last year. Rogue Zine will be doing a 12" comp. record with all the local bands in the area. Recalcitrants will play anywhere in Florida, for gas money and a place to stay, (we usually play for free or for t-shirts) and will probably bring some local bands with us. You can get a band t-shirt, live video, demo, or a copy of Rogue by writing me at Rogue Zine c/o Glenn Roberts / 12001 97th Ave. N. / Seminole, FL 34642. (Call for prices at 1-813-398-6724.) We will be happy to do interviews or comps., so get in touch. Thanx to all who support us, as well as the scene. Later, Glenn.



PUZZLEHEAD

Born out of the death of Product Nineteen, in the primordial hardcore ooze of ABC-NO-RIO comes PUZZLEHEAD. A five piece (from NY/NJ) aptly named; for each member brings a different background and style to this seething concoction of creativity. With totally opposing musical tastes, somehow guitarist Jeromes' constant noise and Bryans' melodic rhythms work well together and keep the steamrolling sound original. Drummer Brett pounds wilder than the muppet named Animal, yet keeps his hair neat. Bassist Ted (ex-Citizens Arrest, Animal Crackers) has recently left to do a solo career. Currently on bass they now have another hardcore hero, Anthony Emo, who, some might say, was the most exciting part of the band GOI Singer Zack keeps this unlikely unique combination, this multi-media entertainment machine, tied together and productive.

They currently have a 6 song 7" available through the fabulous Next Generation Records (c/o Kevin Sabarese; 5 White Oak Dr., Colts Neck, N.J. 07722) for a mere 3.50 ppd USA or 5.00 ppd world, check or money order only please. It comes with colored vinyl, lyrics, sticker, and other goodies.

Also available are extra-heavyweight 100% cotton t-shirts (double sided, multi-colors) for 8.50 ppd from Brain McGee, 71-73 Columbia St., Apt. 5e, N.Y., N.Y. 10002. The design on the back is featured in this caption, the front is a surprise.

As if that wasn't enough, PUZZLEHEAD are looking to tour the east coast this summer and if anyone can help them get booked in their city, town, village; or at their birthday, wedding, barmitzva, whathaveyou, please drop Brian a line. Thank you for your support.

WHO IS COMB:
Marc Comb (MCC)-guitar/belches
Matt Comb (MTC)-bass/belches
Casey J. Comb (CC)-drums/primal urges

In the New Bands section in MRR #92, there was a very brief description of a band from Tacoma, Washington. When I asked COMB's drummer Casey Comb about it, he said that they did not know who made that one up. Some may have thought that they were a non-existent band, while others were left out wondering. So here is a proper introduction of a band who call their home "Tacoma Hell!" Interview by John Book, photo courtesy of Casey Comb.

MRR: COMB. It's a simple word, and now it is a name of a band. Who decided on that?

Casey Comb: We all decided on the name. It stands for a certain thing that maybe some shithead will figure out.

MRR: Why are you pissed off at society?

CC: I think it's obvious. Aren't you?

MRR: Give us a brief history of the band.

CC: We started as a two piece, then we were a four piece (with two guitar players), then a three piece, then a four piece, and now we are a three piece again and plan on staying this way. Time and dates are irrelevant.

MRR: On the cassette you mailed me, as well as on one of your stickers, the Sub Pop Records logo is altered to say "Sub Fuk." Are you a fan of Sub Pop?

CC: We are not actually a big fan of Sub Pop the label, but we do like some of the bands such as TAD (he's the sex symbol of the 90's).

MRR: How do you feel about all of the attention the Seattle music scene is getting?

CC: What scene? What scene? We are not from Seattle, we are from TACOMA HELL!!

MRR: Okay, cool down now. Do you feel that other scenes in the state are being ignored because of this?

CC: We avoid scenesters and feel there isn't a music scene, but (rather) just a bunch of hype.

MRR: If someone came up to you and asked, "what does COMB sound like?", how would you explain it?

CC: Punk rock?

Marc Comb: Shove a comb up your ass, then jump in a vat of ice water and what scream you out is what we sound like.

MRR: Wow! What makes COMB unique from other bands?

CC: We honestly don't give a shit what people think.

MRR: If COMB won an award, what would it be for?

CC: Least Deserving Award.

MRR: Why?

CC: We don't feel we deserve an award.

MRR: Who are your musical and personal influences?

CC: POISON IDEA, BASTARDS, OFFENDERS, FANG, BUTTHOLE SURFERS, UNHOLY SWILL, GOD BULLIES, RANCID VAT, HELIOS CREED, and BLACK FLAG.

MRR: And what new bands are you into?

CC: UNSANE, ASPIRIN FEAST, LAST GASP, THE JACK OFFICERS.

MRR: What was the last TV show you watched?

Matt Comb: I hate TV, but I do work at a TV station.

CC: I only watch Married...With Children, it's the only true educational show on TV.

MCC: I like Leave It To Beaver because I'm fond of June Cleaver's tits.

MRR: Great. Any plans to release something on vinyl?

CC: Someday, hopefully soon.

MRR: A person finds that COMB is playing in town. What should that person prepare for before seeing you guys?

CC: Bring a condom and ear plugs.

MRR: 1990 has been a hectic year, and some say that it's only going to get worse. What do you see happening in 1991?

MCC: Who gives a fuck?

MTC: Same as 1990, not a whole hell of a lot.

CC: I can't predict that far, I may die today.

MRR: What is your favorite candy bar?

MTC: It will fit in your eye.

CC: Foster's Lager.

MCC: O'Keefe's malt Liquor.

MRR: Huh?

(Absolute silence).

MRR: A 16 year old boy commits suicide by shooting himself in the head. His parents find a COMB cassette nearby. She listens to the tape, and shoots herself as well. Complete the story.

CC? COMB finds out the news and sends the grieving family stickers, T-shirts, and more tapes and offers to play at the funeral. Starts off a chain reaction in the mean time and the world explodes.

MRR: I hope you guys invite me there, I'd like to videotape the performance for my archives. Do you eat Spam?

MTC: What is it? I don't eat what I can't dissect.

CC: Every day, twice on Sunday. Just kidding. No fucking way, I'd rather eat garbage.

MCC: No, but we do enjoy getting the Hickory Farm Gift Baskets during the holidays.

MRR: Ah, which brings back a Spreaddar Cheddarlink memory... never mind. Any last words to the readers?

MTC: Buy all our products so we can quit our fuckin' jobs.

CC: Hey to all you little fuckin' scenesters out there, don't buy your records in Sneezattle anymore. Go to Bluebird Records in Enumclaw, the only record store that gives a shit. Tell Dana COMB sent you. One more thing. Send self addressed stamped envelope to get free stickers and shit. Also our Sub Fuck Product Catalog.

MCC: Tongue my shitter.

COMB/ P.O.Box 8515/ Tacoma, WA 98408-0575

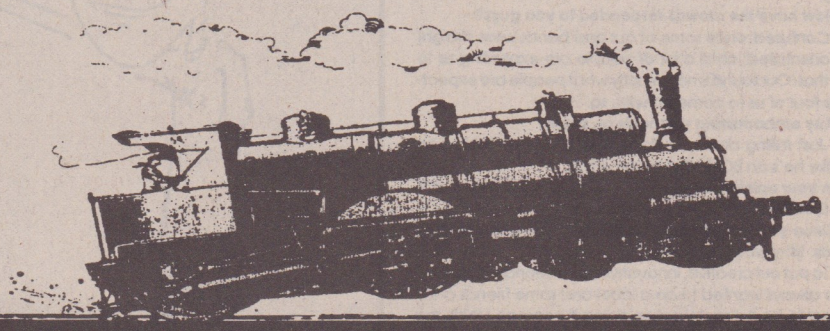
Strelnikoff was formed in July '88 as a quintet. Since then they've had about 60 gigs in Netherlands, Germany, Italy, Austria, Switzerland, and of course, in Yugoslavia.

Strelnikoff appeared on a few cassette and one record compilations (International Threshhold "Complications"). With new bass player (Sheri Aus Eindhoven) they produced a 12" mini LP "Strelnikoff on 45" for Skuc TV (From Ljubljana in April '90). Two months later, their single "95% Vol" came out (with DK cover "Too Drunk To Fuck") by Beyoop (Zaegeb)

After that vinyl and wild Albanian tour (No Sleep 'til Tirana" with Kylie Minogue, Hank Williams, and New Kids Under the 6-ton Block...Steve Albini and Jello Biafra were special guests), Strelnikoff Became a world-known pop rock band.

For producing their own music, Strel. use sax, rythm box and bass line, alchohol, guitar and two vocals with very small IQs.

For all Dezinfomation you can write to: Strelnikoff Penis Club (Hot line)/ Vasja Ocvikle/ Ul. Kozjanskega Odreda 19, 63 220 Store, Yugoslavia. Please include 22 IRCs, 16 liters of Blue Smirnoff, few boxes of Davidoff, and Boris Karloff's calling card.



S T R E L N I K O F F

PAINS GREY is a new punk band from Seattle. Rather than to give you a background of the band in this introduction, I decided to ask vocalist Greg Anderson for some of the answers. Anderson is also the founder of a new record label called BATTERY RECORDS, which has released a single by TREEPEOPLE and an E.P. by STATEMENT. Check it out. Interview by John Book, photo courtesy of Greg Anderson.

MRR: Who is in PAINS GREY?

Greg Anderson: Me, vocals; Dan, guitar; Brian, bass; Vic, drums.

MRR: Give us a brief history of the band.

Greg: PAINS GREY formed in August of 1990. Dan and I had been writing songs together all summer and wanted to start a band, but finding a drummer was, as usual, a major setback. Then we got Vic because he's down, a hot cross buns himself. I've been a musical whore all my life. I've previously been in FALSE LIBERTY, BROTHERHOOD, AMENITY, STATEMENT, and GALLEONS LAP. Vic has been in FALSE LIBERTY, RESOLUTION, and BROTHERHOOD. Brian has been in the FRYGUYS and Dan has been in the HAPPY DEAD JUANS, THIRD HOUSE DOWN, and RESOLUTION. Vic, Dan, and Brian came up with the name, it's actually a color, a shade of grey. The original spelling is "Paynes Grey." We obviously changed the spelling. We think it reflects the music and the lyrics.

MRR: People come up with new tags to describe certain things. How do you describe the sound of the band?

Greg: Zen Rock. You can't put a finger on it. . . it's not something that fits into a convenient category that you can immediately say "oh that's punk" or metal or whatever.

MRR: Any plans to release something soon?

Greg: Yes, hopefully a record (a twelve inch) on our label: Battery.

MRR: How have the crowds responded to you guys?

Greg: Confused, since some of our past bands were straight edge orientated, an d a lot of people are expecting us to follow that. Our sound is not exactly what people are expecting the four of us to come up with, so. . .

MRR: Any embarrassing moments on stage?

Greg: Just falling down on stage. Our drummer twirling his sticks like he's on BON JOVI or some shit.

MRR: In your opinion, what makes playing music "worth it"?

Greg: Getting high off the rush of playing.

MRR: Since you brought it up earlier, let's talk about Battery Records. Why was this created?

Greg: To put out creative, innovative, revolutionary stuff. Kind of. I've always wanted to do a label and some friends and I decided to do it. I'm stoked on doing it because I think the possibilities are endless. Its ZEN.

MRR: What kind of response have you received with the TREEPEOPLE single?

Greg: Mixed. Some people think it's neat, others say it's not their best stuff. In the future, we're planning on putting out some more highly charged stuff than that 7".

MRR: How many copies have sold so far?

Greg: I don't know, maybe 700-800 or something. No advertisements at all.

MRR: Any future releases in the can for the label?

Greg: Yup, a STATEMENT (San Diego) 7", two 7"ers by Amenity. Hopefully future releases by GALLEON's LAP and PAINS GREY.

MRR: What is your overall view of the Seattle Music Scene?

Greg: I'm psyched to be from Seattle. I mean, on one hand a lot of great bands are being passed over for the shitty ones but the attention is here, the diversity is here, etc. I just wish that there were some more fuckin' crazy innovative moving bands here. The energy level in some bands here seems low. I think Seattle is only seeing the start of great things to happen here.

MRR: Do you think the major labels are overlooking the real talent, or are they just out to sign a band with the "Seattle Sound", whatever it may be?

Greg: First you got to understand, the majors are solely in it for the bucks. So right there to me their choice of what's good is world's away from mine. It's obvious. They choose ALICE IN CHAINS, the musical chameleons, I mean they'll just sign what they deem "hip." FUCK THE NEXT BIG THING! You know, if you're good and you rock, right on. . . who cares what some money hungry, BMW driving, paradise living, blood sucking leech thinks is the "now" thing. Fucking go for what you know.

MRR: Where do you see PAINS GREY in the coming months?

Greg: Gettin' punk. . .no. Just poundin' out the rock shit. We were touring Utah and California in January, and afterwards, hopefully recording. I'm hungryoto kick the fuck out of America. Shake up the shit, drop the motherload on unexpecting folks. Rob some banks.

MRR: Where do you see yourself in five years?

Greg: Continuing layin down soundtracks for the revolution.

MRR: Do you eat Spam?

Greg: Fuck, NO.

MRR: Any last words to the readers out there?

Greg: Go to the library. Let the library drop some science on you, and thanks for the interview. Buy Battery products!!!

Battery Records/ P.O. Box 21281
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Straight youth

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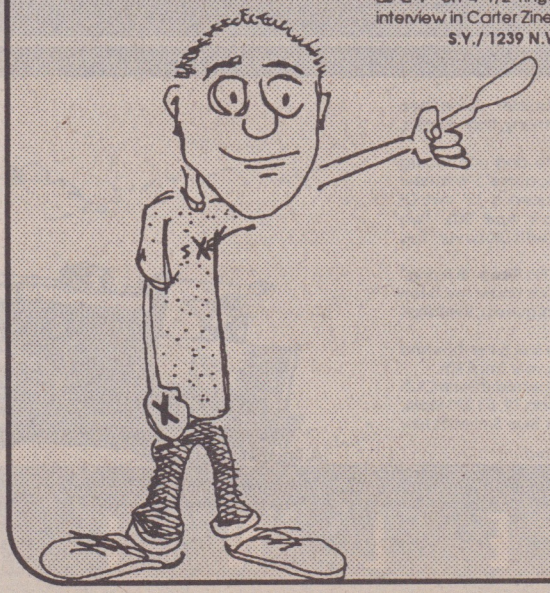

STAN captures the moment in Kodak Gold 200.
JOE stylishly holds up the 2.13 logo.
And GARY I. reflects thoughtfully on the contents of the boxes sitting on the hand truck: the new books from ROLLINS-"Bang!" and "High Adventure in the Great Outdoors", DON BAJEMA's "Boy in the Air", and NICK CAVE's "King Ink".
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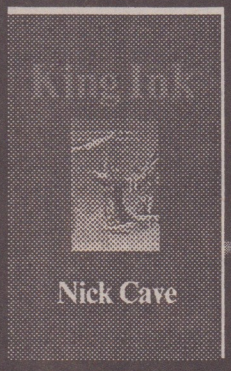

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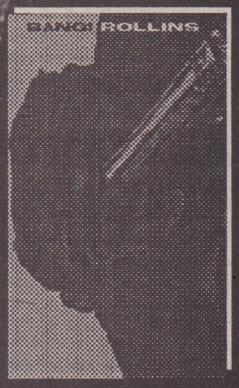

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RADIO ARTICLES

NASTY HOGWASH

This is "Cheesus," part of a local non-commercial radio, deep in the Black Forest, the very south of Germany and just one hour to both Switzerland and France. Yeah, we (three other maniacs and me) do a weekly punk/hardcore show called "Nasty Hogwash" in a radio station called "Radio Dreyeckland" on 102.3 FM, it takes place every friday night from 10:30-12 p.m. It seems to be one of the very few stations all over Germany that puts any hard stuff on air, as far as I know, there's only another on at Berlin and one more at Hamburg, but this one is prosecuted by the state (for broadcasting without permit). In any case the radio station arose out of the anti-nuke movement originally and is an important counterpart to the interest-orientated realities of the state, that has the monopoly of opinion, or the private radio stations with their all-day-long show-everything's just fine-no need to worry-splashing.

The radio has a program, where all the minorities can have a say, that don't get a space, usually, and also all those people, whose comments are too critically to be broadcasted elsewhere. It includes broadcasts like: Internationalism, things about the state in prisons, a broadcast for/by homosexuals, for the liberation of women, broadcasts in foreign languages, something done by conscientous objectors... On the musical part there's punk, metal, hardcore, indie and more. This radio-station is a non-commercial one that lives by having paying members to keep the total independence; we don't put any commercials (except for us), sometimes it's really funny, that's when it's like: "Hey, listen, the cops just arrived at the squatted house, trying to take it back, let's show up there as numerous as possible and stop em!!"

Yeah, I think that's it for the moment, I hardly told you anything about our own broadcast, cos I don't know what to tell ya. Well, we put all the good and hard stuff that we like listening to, that's all, and if you feel like appearing in one of our shows, you can send your tape/record or whatever to us. Send to: Musikredaktion Radio Dreyeckland/ Adlerstr. 8/ 7800 Freiburg, Germany. That's it, have a good time!

Matz "Cheesus " Köpfer/ Hurstweg 46a/ 7800 Freiburg, Germany

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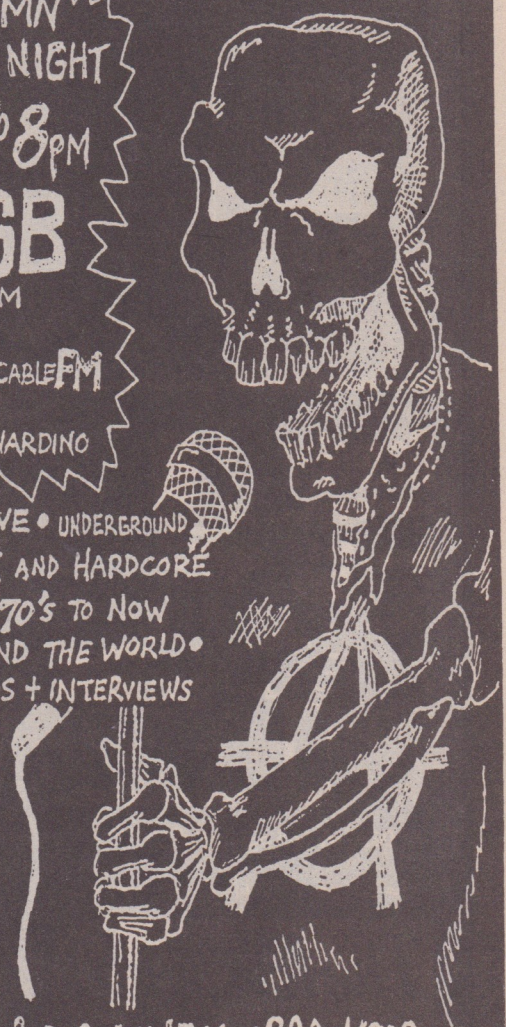

REQUEST & B.S. LINE: (714) 880-KSSB

Greg McDeath's Radio Chaos show is located at Cal-State University of San Bernardino on 106.3 Cable-Cast FM. I welcome touring bands to write to me to set up interviews or air-play of their demos. I have to buy most of my own play material, so please help out if you can. My show's one-year anniversary will be coming up soon so please write to me soon. For copies of my playlist and/or cassette copies of the show (send a blank cassette), write to: Greg McDeath's Radio Chaos, PO Box 1861, Victorville, CA 92392, USA Earth.

SOULCORE

Soulcore is a vibrant, confrontational radio show broadcast on WXJM 88.7 FM in Harrisonburg, VA, two hours away from d.c. I play punk, hardcore and cultural anarchism. The show plays every Wednesday night from 11pm to 1 am, to a university and city population of 30,000 all of whom just can't get enough. My fave bands to play on the air are The Nation of Ulysses, Minutemen, Shudder To Think, Holy Rollers, My Dad is Dead, Sexual Milkshake, Soulside, Embrace, Black Flag, Crass. But you notice many of these bands are staples of the harcore punk set of classics. All new bands- send your tapes and seven inches!!! I'll play them on the air, and possibly set up future gigs in Harrisonburg. All letters and gifts will be responded to. I also broadcast some spoken word and of course the hallmarked Canary Man radio play, an original serial adventure/drama. Thanks. -Sander Hicks

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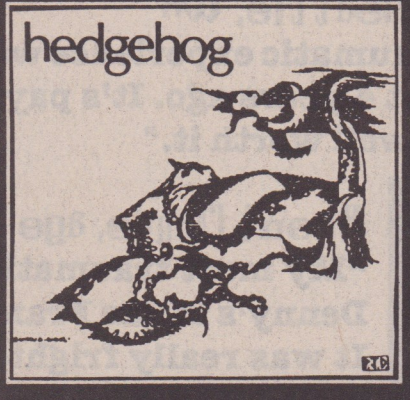

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WHATS THE SCOOP ?

By Heather Choy

This month's question:

What was your most traumatic experience?

Justin, age 18, Danville, CA

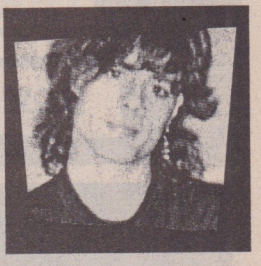
"My most traumatic experience in terms of pain happened around last November. I was skateboarding on a half pipe and I broke my ankle and it swelled up really really big and it hurt for a week. I couldn't walk or anything. I had to crawl around and drag myself on the floor."

John, age 18, Clayton, CA

"Hey, Carrie, help me make one up!"

Johnny Trouble, age 19, Berkeley, CA

"When I got de-virginized."



FeStySS Tempo, age 25, Antioch, CA

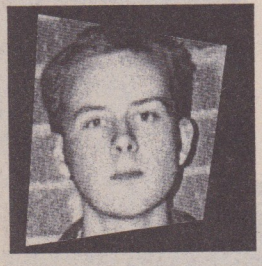
"When I was masturbating in public and got arrested for it."

Dean, age 23, Berkeley, CA

"My most traumatic experience happened last night in my dreams at which point I found myself taking my clothes off in front of Eggplant so I could shower because he told me none of the girls liked me at Gilman because I smell. I am not making this up."

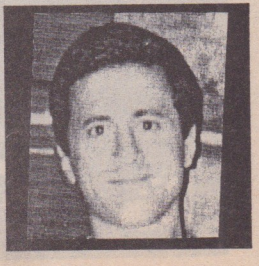
Jay, age 22, Seattle, WA

"My most traumatic experience was probably getting hit on my scooter about 4 years ago. It's paying for everything I'm doing now. It was well worth it."



Brent Claude, age 18, Olympia, WA

"My most traumatic experience of the day is when we went to Denny's in San Francisco, in Japan town and the Denny's is pink. It was really frightening. It was kinda eerie because we got seated upstairs because they didn't want the other customers to see us."



Nick, age 24, Los Angeles, CA

"My most traumatic experience was when Ian Mackaye failed to offer me a recording contract for Dischord Records."

WHATS THE SCOOP ?

Mark, age 19, Seattle, WA

"The most traumatic experience of my life was when I was 9 years old and I began tickling myself in the crotch area and one day I went into the bathroom and put a little soap on my crotch and started rubbing it and of course I didn't squirt nothing because I was only 10 or so but it was traumatic as fuck because I couldn't describe the feeling."

Greg, age 22. Billings, Montana

"When I found my Battalion Of Saints 'Second Coming' record all warped."

Dan Hansen, age 20, Farleycarp, Alabama
"Getting chased by Christian Identity Skinheads."

Razl, age 17, Oakland, CA

"My most traumatic experience I ever had was the first time I ever tried to use a tampon because it kinda got stuck."

Maia, age 20, Chicago, IL

"When I learned that you don't really breathe through your bellybutton, but that you breathe through your nose."

Becca Bolo, age 21, East Bay

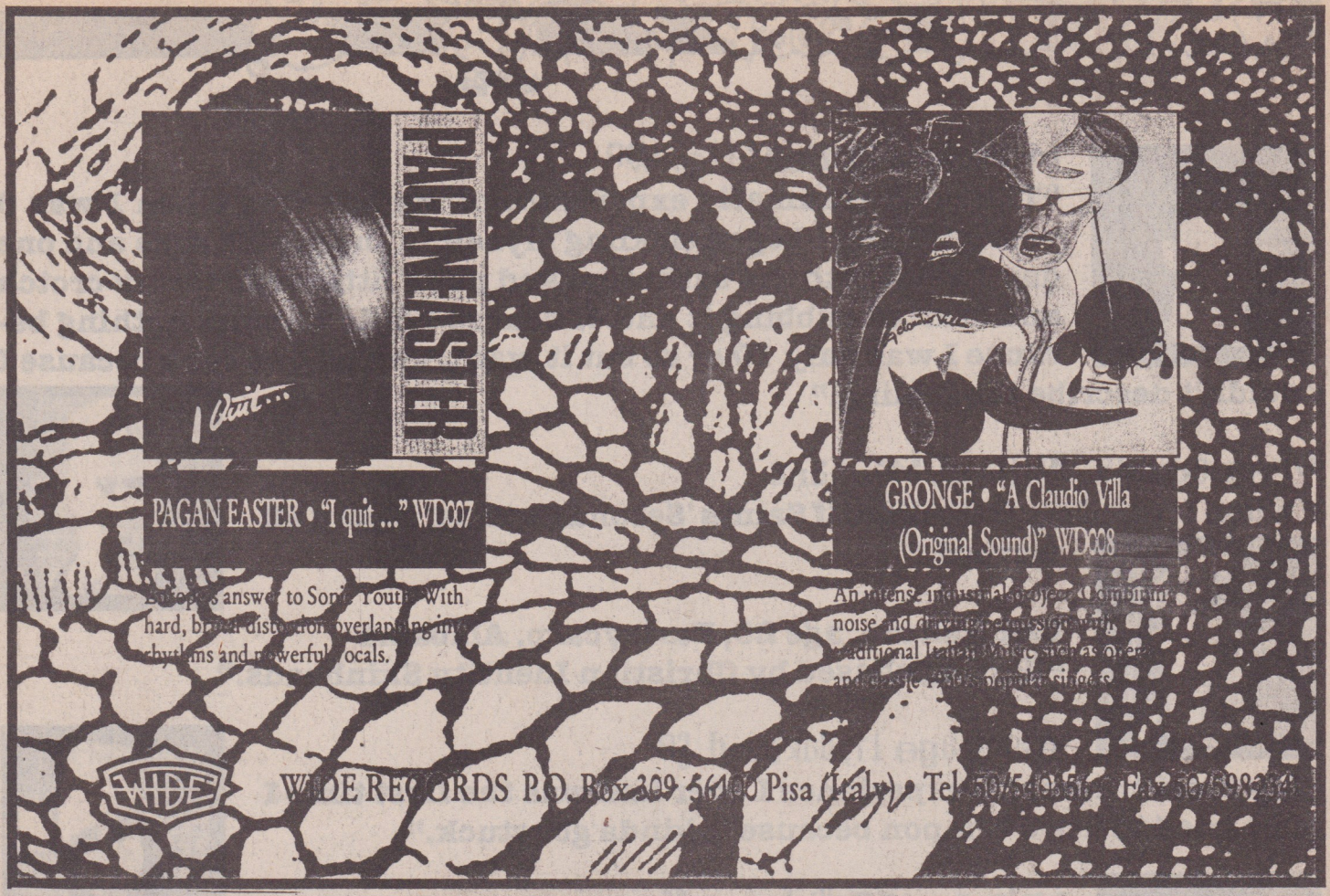
"My most traumatic experience was in October of 1990 when Biff's closed— Going to Biff's and seeing the neon out."

Steve Stupidity, age old, Somewhere

"I stayed up all night during the ground war and read a war novel because I was totally paranoid and I couldn't sleep. So I read this thing and it was death and killing and intrigue. It was really shitty."

Rich, age 21, West Oakland, CA

"I was a litle kid and I was watching this movie and it was about armageddon, like everyone disappeared except this one chick and everyone else was like these satan people trying to get her. Anyways, I've thought about that and always wondered if I'd be left behind."



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see reviews for WOWLP15 & WOW17 in this issue

RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews done from test presses, cassettes or CDs.
Staff: (EC) Enrico Cadena, (KC) Ken Coffelt, (HC) Hope Cooney, (CD) Chris Dodge, (HD) Harvey Dent, (KG) Karin Gembus, (WG) Walter Glaser, (LH) Lance Hahn, (MH), Michelle Haunold, (MK) Mick Krash, (ML) Mike La Vella, (SM) Smelly Mustafa, (IR) Iraya Robles, (BR) Bruce Roehrs, (SS) Steve Spinali, (MS) Martin Sprouse, (DW) Dan Wylie, (MW) Maz Wright, (WW) Wiz Wright, (TY) Tim Yo

A.C. - "Another EP" EP

After a brief hiatus, A.C. has stepped back onto the noise throne. Keeping up with their standard of merciless, whirlwind blendercore, this battallion of headache instigators from outer-Boston holds true to form, delivering a dose of the lowest in low-fidelity. Recorded on a cassette recorder (or to make it sound more professional - a one-track recorder), this outing is the noisiest yet. No song titles again. Even the band has no clue how many "songs" there are. You gotta love it. (CD)
(TNT&R, Dresdenerstr. 30, 5400 Koblenz, GERMANY)

THE ABS - "Nail it Down" LP

New release from these cheeky Welsh lads and it seems like a change in direction, after seeing them play a couple of years back. This is a way slick power pop, almost rock, type of thing. The vocalist veers dangerously close to an almost QUEEN like falsetto at times. At best it sounds like ALL or the BLISTERS and at worst like late GENERATION X or some sort of American college rock. The lyrics remain silly enough though. (WW)
(Blasting Youth Records, Sauerbruchstr. 7, 6700 Ludwigshafen, GERMANY)

ACID - "Grey Earth" LP

Unforgiving, steamrollin' jackhammer thrash. If you mixed DAS DAMEN and MOLLY HATCHET....it wouldn't sound anything like this. If Bill Bixby sang for CRIMPSHRINE, it still wouldn't be in the same ballpark. How about DISCHARGE? Getting warmer....okay, I'll spill the beans. These guys graduated from the same thrash school as OUTO and, more recently, NIGHTMARE plus they have that megaton MISERY production. Get the picture yet? If not, take some amphetamines and club yourself repeatedly across the skull. Easier yet, find this album. (CD)
(Selfish Records, JAPAN)

AGATHOCLES/SMEGMA - split EP

What do you think? This is a brainscrambler. AGATHOCLES comes through every time with their brand of CARCASS inspired grinding power. They're so damn good they make me wanna use the "F" word. SMEGMA is lobotomized mind rape taped on a K-Mart recorder. Noisy garbage...I love it. What I don't love are the lyrics to "Sneezing Cunt". Hey guys, if you really think these lyrics are cool, I hope next time you're "licking" some "bitch" she takes a big ol' pee in your stupid grinning face. Otherwise, good luck to this potentially killer new noise label. (CD)
(Sicktone Records, PO Box 2, 7050 AA, Varsseveld, HOLLAND)

ALICE DONUT - "Get A Life" EP

February's release for the Vital Music singles club finds ALICE DONUT doing "Get A Life", a more punkier tune than some of their other songs. The flip "Get A Job" is a slow rambling country tinged ditty. Both songs are good examples of the satirical wit this band is so fond of, but I gotta say, the art work for the sleeve takes the cake. (MH)
(Vital Music Records, 81 Second Ave, NYC, NY 10003)

G.G. ALLIN AND BULGE - "Legalize Murder" EP

This single features two thrashin' tunes recorded in 1988 and a more recent rant recorded over the phone lines from jail. If you ever wanted clarification on his world view, this will do it. (MH)
(Fudgeworthy Records, 8 Stevin Dr., Woburn, MA 01801)

ANTISCHISM - EP

If you can imagine a hybrid of IMPULSE MANSLAUGHTER and D.I.R.T. then you're either a raving kook or you've already heard this 7". Whip up the CRASS ethic with full-throttle, whirlwind mid-western thrash and Karl Patton-esque vocals and you have the ANTISCHISM one-two punch that'll knock your Docs off. They do a faithful cover of RUDIMENTARY PENI's "Sacrifice" and five original double-barrelled blasts. It's on colored wax with no labels, same as the new FLIPPER disc. Hopefully you can lasso this one cuz it's one of the best efforts I've layed my ears on in a long time, plus there are only 350 made. Start scrambling folks. (CD)
(Selfless Records, 2902 B Rae's Creek, Augusta, GA 30909)

ART OF TIN TOYS - "Walfanger" EP

Slower 70's style punk is the touching ground for this German band. Great melody with NAKED RAYGUN sounding ohs and ahs in the background. The flip has a later-day WIPERS sounding cut and a mid-tempo European punk tune. Varied and decent. Not mindblowing, but decent. All in German. (MH)
(Vince Lombardy Singleverein, Schulterblatt 87, 2000 Hamburg 36, GERMANY)

AS IF - "Snowboarders From Hell" EP

Musically, a little like a rock band doing BLACK FLAG. From Concord, California, a 7" that epitomizes this shit hole town. I know that probably means nothing to anyone who lives outside the Bay Area. Lyrics are about drunk skaters, driving cars, drinking beer, and watching "rich girls from Danville drown." Dude... (MK)
(Warped Records, 5100-1BCClayton Rd., Suit 126, Concord, CA 94521)

ATROCITY - "Infected" LP

Exploding with thermonuclear velocity, ATROCITY pulls no punches. Their debut on big vinyl grinds their e.p. into radioactive dust. Not to be confused with the German outfit of the same moniker, these guys are pleased committing nothing short of total earslaughter. Crushcore...meaner than Todd Bridges and heavier than the People's Democratic Republic of Yemen. If "Slave To Conformity" alone doesn't kill you, then you're already dead. (CD)
(Metalcore, 10 Tiverton Road, London NW 10 3HL, UK)

THE BANNED - EP

Shot straight out of Montana. Rocking guitar, nice solid bass lines and a strong drummer. Add a six pack, sounds even better. Nice instrumental on this slab. A live recording to boot. Cover art by Mike Morawski, what more could you want? This is a solid hardcore, beer core band. (SM)
(Banned Records, 308 South Sixth East Up, Missoula, MT 59801)

BIG CHIEF - "Snakeskin" EP

Sounds like these folks have been listening to JANE'S ADDICTION. College rock influenced wah-wah guitars abound on "Bong Wrench", mid tempo nods among wanking guitars to LAUGHING HYENAS on "Friday Night". Not the best this band can do. (MH)
(Big Chief, PO Box 7944, Ann Arbor, MI 48107)

BLACK ANGEL'S DEATH SONG - "Nothing Means Nothing/ What Do You Mean?"

Outstanding debut from this male/female combo. The A side has an irresistible riff, snotty vocals like early REDD KROSS and a VELVET UNDERGROUND (of course) feel. The other side has a longish slow tune and made me think Moe Tucker was really playing drums on that song. Get it. (EC)
(Dionysus Records, PO Box 1975, Burbank, CA 91407)

BOBWIRE - "Negative Punks" LP

I hop this band gets more credit in Europe than they will here. Their sound is early-mid 80's UK hardcore rooted - raging, political and angry. As with their other releases, the quality and emotion are high. Jake (of FILTH), get this one. (TY)
(Erik Wassenaar, Brahmstr. 20, 2162 VH Lisse, HOLLAND)

BRIGHT LIKE ICE - "Full Moon/Honey On The Threshold"

Two songs from Vancouver's MECCA NORMAL (Jean's vocals being the special thing, David on bass instead of guitar this time) with two K-sounding folks Argon and Cyndee, on guitar and thumping drums respectively. There are the Patti/Lou/Maureen Goddess Worship elements, an original moody sound, and great lyrics. Nice cover -- smeared blue paint. I like it. (IR)
(Smarten Up! Records 304 1320 Salsbury Dr., Vancouver, BC, V5L 4B3, CANADA)

BROKEN TRUST - "Straight Edge Across America" EP

Really boring drunken hardcore sums it up. Sounds more generic than the music these guys are trying to make fun of. These men hate "those who put rules on their fun" and as they so eloquently articulate, they really hate "straight baby fat, dick , mama's boys who mosh in a wimped out pit!" I'd hate to mosh with these 'men'! These guys do like singing about "turd burglars" and printing stupid drawings of large female breasts on their record covers. Nothing redeeming for me. (MK)
(Depression Records, PO Box 219, Battle Creek, MI 49016)

BURNING RAIN -"Visions" LP

Fairly straightforward hazy garage music. Lots of swirly three chord farfisa organ and sneering vocals. As far as adding anything new or different to the genre goes, it doesn't. (MH)
(Mike Pembertan, 5847 Belmont, Dallas, TX 75206)

CAN'T DECIDE - "57911" LP

The second vinyl release from this UK band (featuring John March from HERESY) embraces American style hardcore full on. Not a whole lot of surprises but very steady mid-tempo guitars with the breaks in all the right places. Not blistering, but not stagnant either. (MH)
(In Your Face, PO Box 203, N61 3RF, ENGLAND)

RECORD REVIEWS

CH 3 - "Indian Summer/Separate Peace"

The A-side is pretty slick punk, more like the UK punk of the era ('84), while the flip is more typically CHANNEL 3. (TY)
(Poshboy, PO Box 4474, Palm Desert, CA 93361-4474)

CHIKARA - "Die....Me" EP

I wonder if being from Canada has anything to do with this band's evolution into the STEPPENWOLF/BUFFALO SPRINGFIELD of post-hardcoredom? Well, that's a slight exaggeration, but some of the elements are there. This release deals with Native American issues, a very well done package. (TY)
(PO Box 65331, Stn. F, Vancouver, BC, V5N 5P3, CANADA)

CIRCUS LUPUS - "Chinese Nitro/Tightrope Walker"

Fuck! Where in the hell did this come from? Chris Thomson (ex-IGNITION/LUNCHMEAT, etc.) shows up (on a Pittsburgh label, no less) with an awesome new band that I think should surely more than please fans of anything the guy has done in the past. Great power, attack, drive, rhythms + lyrics. Quite simply, this has everything. Totally a band to look for, and you really shouldn't miss out on this hot debut wax. (ML)
(Cubist, PO Box 81215, Pittsburgh, PA 15217)

CITIZEN'S ARREST - "Colossus" LP

Straight out of N.Y.C. comes the manic thrash of hard hitting CITIZEN'S ARREST. This long awaited LP from this now defunct band is slightly slower and has longer songs than their previous records but it still totally retains an 'in your face' quality. It's encouraging to see a band strike a blow to the system with an attack of powerful graphics, no nonsense HC, and intelligence lyrics. All proving you don't have to be part of the record industry in order to have cool and heavy art work and sound quality. (MK)
(Vermiform, PO Box 1145, Cooper Stn NY, NY 10276)

CONTROL - "Lighting Out/I Am The Last Hungry Man"

A band brandishing solid 80's post-punk references like NO MEANS NO, the MINUTEMEN, SLOVENLY, etc. With NO MEANS NO as the prime influence for the better of the two songs: "I am the last hungry man" which is complex, riff-oriented and quite good though not as powerful as NMN. The band seems to operate in a comfortable groove somewhere between artiness and pure poundingness, an interesting disc this.(HD)
(Casting Couch, PO Box 151222, Columbus, OH 43215)

COWS - "Peacetika" LP

For whatever reason, I broke out these guys first LP the other day (you know, the treehouse one with the funny name) and fuck, these guys have come light years since then. Now on their 4th LP, there's still no way of knowing what they'll do next, or even what they are thinking. Always interesting and unpredictable, sludgy and psychotic. The COWS continue to amaze. (ML)
(Am Rep, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

CRACKHOUSE - "Crack Baby/We Are Many"

Ok now here's something, I'm not sure what, but it's something. On one hand it brings to mind KING SNAKE ROOST and their peers. On the other hand, I wouldn't throw out GODFLESH as an influence. Only 300 pressed and no address - good luck! (ML)
(Gutterbox Records c/o Blackout, 1581 Central Park Ave, Yonkers, NY 10710)

CRINGER - "Time for a Little Something" EP

Well there's a novelty, a new CRINGER release! Despite a single-handed stranglehold on the Californian recording industry they can still crank them hits. At times pacey, at others tortured and twisty, we're taken through a riot of colour, emotion ... and Winnie the goddamn Pooh! An obvious choice for the discerning music buff. (MW)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

CROWD - "Modern Machine/Suzy is a Surf Rocker"

The Poshboy series continues with 2 tunes off the "Beach Blvd." comp. LP, which is still available. Very simple surfy hardcore - catchy and fun. (TY)
(Poshboy, PO Box 4474, Palm Desert, CA 93361-4474)

CRY - "Light Years/Just Like Me"

A clear, one-sided release for this Swedish melodic hardcore band. They'd fit well in the East Bay, you get the idea. (TY)
(Sympathy)

CYNICS - "VPRO Radio Broadcast" LP

A 6 song live radio broadcast from the Netherlands, which also includes a short interview. Great sound quality, plus a great version of "Close To Me." Great updated 60's psych punk stuff. (WG)
(Get Hip, PO Box 666, Canonburg, PA 15317)

DOA - "The Menace Lives" EP

Since I have been with these guys since the first 7", I didn't know what to expect on this boot production wise ,but it's pretty good. Anything by DOA could sound good to one who was or is a big fan, and this was pretty cool. I guess now that Joeys daugther is a movie star, this boot will turn up everywhere (ha ha ha). (HC)
(Sudden Death Records, no address)

DARK AGE - "Red Rage" LP

Parts of this record impresses and rocks punk in real cool ways. But that's just a couple of the songs because this also slows down to a good medium groove that's okay, then all the way down to near dirge stuff. Some is cool, some annoying. Comes with a nice booklet almost entirely in German. Good production. (KC)
(Beri Beri Records, Marschnerstr. 32, 2000 Hamburg 76, GERMANY)

DEITY GUNS - "Live in El Paso" LP

This is a joint effort between Blu Bus and El Paso (a club in Torino). D.G. are from Lyon, France, and play hardcore with a bit of SONIC YOUTH influence. But unfortunately this album sounds like a bad quality bootleg. (EC)
(Blu Bus Records c/o Sergio Milani, Via Bramfam 14, Aosta, 11100, ITALY)

DEMISE - 8" flexi

Great looking sleeve, but the sound quality is not the best. But maybe for this kind of growlcore that doesn't matter too much. Between this and their debut 10", this So Cal band is trying to do it differently. (TY)
(Premature Entombment, P.O. Box 2443, Loveland, CO 80539)

DIDJITS - "Backstage Passout" LP

This is all live and kick ass. I happen to be a very big fan and when I got this I was really happy. The production is pretty good too. They do "Evel Knievel", "Sting Ray Long Ranger", "Captain Ahey", "Wax Wedge" and more. Oh, this show was recorded in London, if any of you care. (HC)
(no address)

DIDJITS - "Full Nelson Reilly" LP

What's not to love about this band? Super revved up punky rock n' roll , simple three chord progressions that are the basis of any classic song, dumb lyrics and lots of attitude... Yeah! (MH)
(Touch and Go Records)

DOLL SQUAD - "Kiss Me, I'm Poisonous" EP

This all-female quintet looks raring to rock on the multi-color pic sleeve, but perform strictly routine three and four-chord punk in a somewhat plodding style. I liked the sharp guitar sound and the production edge, but this record needs more spark. (SS)
(Worrybird, PO Box 95485, Atlanta, GA 30347)

DOSE - EP

The guitar riff on "Singleton" reminds me of an older CULT tune, but instead of AOR, these guys kick it with a mid tempo rock/punk sound. The flip, "Sparrow Song" is a slower, more atmospheric tune, again cutting it clean with venomous axe riffage. Not a bad one. (WG)
(C/Z)

DOWN BY LAW - LP

Dave Smallee (DYS, ALL) is back with a band that has a definite mid-late period MINOR THREAT influence to it. The music is melodic, almost 'pretty' at times, but the pop sound is augmented by a harder-edge drive that maintains the power. The almost spoken-over lyrics evoke Ian as well, and the lyrical kinship is not surprising either. (TY)
(Epitaph Records)

DRONE - "Voice of Reason" EP

Angry disjointed guitar-based grunge/pound which brings to mind numerous bands including HELMET, BIG BLACK, etc. For cheery folks only. (WG)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

DROOGIES - "Heaven" LP

Someone told me Mel Shredder was picky about what he puts out so this came as a shock. The band comes from Germany and for the most part sound like a tedious DINOSAUR JR rip-off. There's also a fast thrash song, a GREEN DAY sounding thing and a bogus rap ditty for variety, though still very uninventive. I guess you shouldn't judge a record by the label. (WW)
(Shredder Records, 181 Shipley St, SF, CA 94107)

DYBBUK - EP

These boys look young but damn they got some good stuff on here. In a fresh groove with catchy sound you don't hear much anymore. Interesting words to spice the four tracks make a slammin first release. I won't compare these guys to anyone so as to not deter you from buying it. Given some time this could be a great band. They thank all six of their fans, well now they got seven. (DW)
(2402 Hayward Rd., Louisville, KY 40242)

RECORD REVIEWS

ED GEIN'S CAR - "Naked Man" EP

Recorded in 1989, this single is part of Vital Music's singles club. "Naked Man" is a slower swamp-bluesy number while "Consider Being True" picks up the tempo quite a bit with more of a MISFITS influence (i.e. singable gruff pop punk). (MH)
(Vital Music Records, 81 Second Ave, NYC, NY 10003)

EELS - "Eels Pluribus Unum" EP

Rockin' along the lines of SubPop type o' music, at times sorta punk and also at times sorta good. "Louder" is probably the best track. Pretty cool. (KC)
(Lavakoo Records, 46 Rossmore Rd. #1, Boston, MA 02130)

ELEGY - "Dormant/Separated"

There's an interesting, ethereal feel to this music - it's almost like new age punk rock, but not in a negative way. Like try to imagine if HR and Kevin Seconds got together to try their latest '90s project. (KG)
(Sunney Sindicut Records, 3113 Eastern Ave., #22, Sacramento, CA 95821)

ENDPOINT/SUNSPRING - split EP

ENDPOINT submits a heavy offering of lots of bass and bass drum interaction in what some might tag a straight edge (musically) approach. Two songs. SUNSPRING uses cool chords on their three songs. Vocals are kinda weird - no offense - in a strained, singy way, which somehow is not what I expected with the music. (KG)
(Slamdek/Scramdown, Box 43551, Louisville, KY 40253)

ERIC'S MOTHER - EP

You know, Columbus, Ohio has always struck me as sort of a surreal place, and now they have a band to provide the soundtrack. The music is more of a background type of thing, that is to say not very confrontational, except for one song "Clairvoyant" which is more of a 'punk rock' song. I guess when they play live people get weirded out and shit. Right on. (ML)
(WLP, 620 S. 3rd St, Columbus, OH 43206-1026)

FACEPULLER -"Pull This" EP

Punk with a psych/industrial current, a bit of classic Canadian hardcore meets a BIG BLACK or something. Definitely has an edge to it. (TY)
(Temple North Records, 1552 Kilmer Rd, No. Vancouver, BC, V7K1R4, CANADA)

FAILURE - "Catastrophe/Dipped in Anger"

A record that attempts to straddle that treacherous fence between "sophisticated" mainstream music and blazing, raging indie rock with the result being musical castration. This sounds like ADRIAN BELEW - era KING CRIMSON meets the POLICE or somethin'. Technically competent and even a spark of an original idea here and there but ultimately pointless. (HD)
(Sweet Smelling Records, PO Box 263, Hollywood CA 90078)

FIDDLEHEAD - "Circles/Money Man"

Two really cool songs. This might not be quite imaginable, but try mixing a band like ADMIRAL with SCRATCH ACID, with more of a lean to early dee see stuff like, say MARGINAL MAN. I like. I like. (KG)
(c/o Kip Thomas, 132 Windmont Dr., Atlanta, GA 30329)

FITZ OF DEPRESSION - EP

Kiss of depression. How can you go wrong with a band who thanks KISS four times on the same record. This slab starts out with a raging instrumental, then into some killer start/stop hardcore songs. Side two starts out with a slower heavier start/stop song then launches into fast punk songs. It ends with a bitchin' cover of "C'mon and Love Me". Great vinyl debut. Only 300 pressed. (SM)
(Mumble Something Records, 813 O'Farrall St, Olympia, WA 98501)

FORCE FED - "Elounda Sleeps" LP

First time I've heard this band from Nottingham, England. It's pretty harsh and fast at times, and has that early 80's hardcore feel with a strong POISON IDEA influence complete with the metallish solos. On second playing, this is starting to grow on me. It's pretty energetic and heavy at the same time. This is good stuff. (WW)
(Sycophant Records, 8 Orchard St. , Newthorpe Nottingham, NG162EL, UK)

FREAK THEATRE - "Old Man in a Chair/And Violence"

The A-side is pretty much the whole show here, good guitar and riffs. The B-side has a keyboard added which is fine but it really goes nowhere after a while. But hey, they have The Great Omni on the sleeve so this can't be all bad. (ML)
(Heat Blast, PO Box 491, Eatontown, NJ 07724)

THE FREEZE - "Blood Lights/Talking Bombs"

After a long time of silence, this long time Boston punk band comes out with these two new songs. Much in the same vein as other FREEZE material (simple loud guitar set to a fast punk beat). These songs are by no means bad or even forgettable, but do lack that punch that the earlier songs so strongly had. (MS)
(Taang!, PO Box 51, Auburndale, MA 02166)

FUGAZI - "Guns, Drugs & Money" EP

Recorded live in Amsterdam contains two cuts off "Repeater" and a newer song "Runaway Return." Only 616 pressed. More fuel for record collectors. Another limited bootleg of a popular band. This will definitely sell out and make good money for its producer. I can understand some feel it's creative and fun to put out their own vinyl version of a favorite band, but an expensive product for the chosen few to invest in sounds like capitalism to me. Isn't our purpose supposedly more than music and product? (MK)
(no address)

FUN GOGH - "Cut Off Your Ear" LP

These four chaps wear leather jackets and look real tough. They play a sort of Euro heavy rock, punk/metal type shit, they curse like muthafuckers and sing about hell and a certain "black magic woman". Even the song titles have been used before. (WW)
(Rotz Records, 17 N. Elizabeth St., Chicago, IL 60607)

GLUENECK - "Hypnotized/Convertible Skin"

Hair waggin' riff-rock here of a faily predictable type . Sorta reminds me of BIG CHIEF. It rocks hard, it's got all the right cliches, what can I say. (HD)
(Heat Blast, PO Box 491, Eatontown NJ 07724)

GOD IS MY CO-PILOT - EP

Yes, this band deserved to put out a record! It will only enhance their existence. Anti-art damage bouncy jazz grungeaholic humorous pain. A five pieced two-drummered, one guitared and one bass with lead psychowoman singer set-up, two originals and two covers here on the record...the traditional caribbean/calypso "Iko", made famous to a 50's/60's U.S. (probably by the IKETTES but I don't know completely for sure) is one of them and is really resplendent with some oh's, shouts and Oi!s...Oh it is good! (IR)
(Making of Americans, PO Box 20871, Tompkins Square Station, New York, NY 10009)

GRISLY FICTION- "Dear Meat/Grisly Fiction"

90's indie rock well played and recorded but a record that seems stylistically confused. They've got the whiney SPOT 1019-ish vocals, loud guitars and a proclivity towards "progressive" song structures, and indeed it all adds up to an uncohesive whole.
(Grisly Fiction, PO Box 53100, Philadelphia, PA 19105-3100)

GROWING CONCERN - "What We Say" EP

Italy's GROWING CONCERN implements a standard HC/thrash approach on these seven songs. Lyrics in English that promote the need to be aware of your surroundings, whether that's your nation, being in a situation where you see discrimination, etc. (KG)
(Break Even Point, Via Vallebona 28, 00168 Roma, ITALY)

GUTTERSNIPE - "Train Wreck In The Discotheque" EP

So, you think <u>you</u> hate Jerry Garcia? These guys have practically pioneered an ideology behind their hatred for the Grateful Dead. This unit, hailing from So. Cal., is both standard and unique in their musical approach. Weighty, barely-metal-tinged crushcore with a double bass drum fetish. Just when I was expecting them to haul off into the usual formulaic fast part after the crunching intro....they didn't! They keep it steady and pounding for the duration of the record. So simple, it's brilliant. Harsh vocals spew out displeasure for disco dancers, teeny-bopping dancers, hippy dancers, macho dancers, and S.E. kids (known to dance on occasion). Punchy stuff. (CD)
(Atrocious Records, PO Box 411268, Los Angeles, CA 90041)

HALO OF FLIES - "Big Mod Hate Trip" 45

Well, for starters, this wins for cover of the year, hands down. Haze and the boys decked out in fab mod gear -- too fuckin' much! This is pretty musical. I mean these guys were never short on melodies, but this flows a little differently. Some call it progression, I just think they don't want to get stuck in any one groove, and that's cool and so is this. Just buy it. (ML)
(Am Rep, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

HATE X NINE - "Khristmas in Kuwait" EP

HATE X NINE says it all in a loud youthful voice, "we don't need your war." Crusher package, political artwork, insert with lyrics of concern about people and mother earth. Chainsaw attack guitar, tight rhythm section laced with sing-a-long punk rock anthems. Strong, loud and proud. Color vinyl only, two bucks ppd. (SM)
(PO Box 11015, Salt Lake City, UT 84147)

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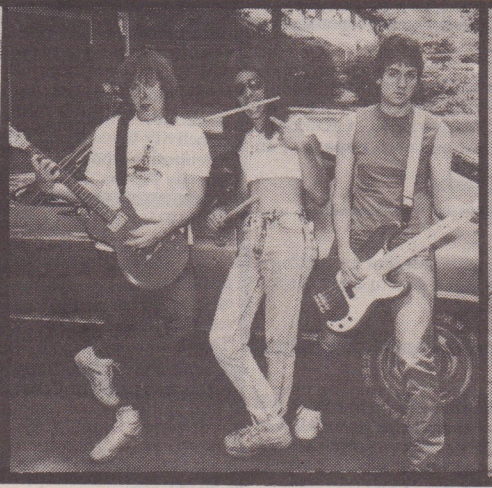

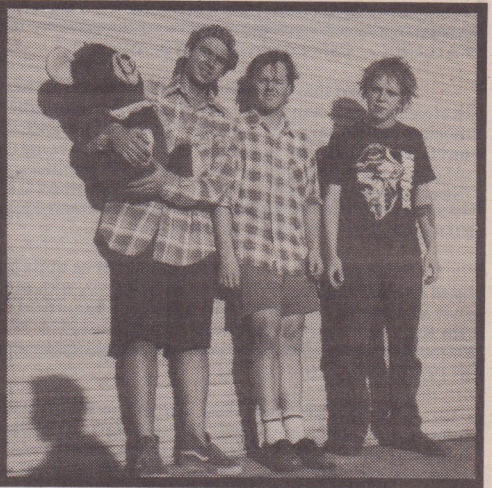

DROOGIES

HEAVEN LP/Cass. $6.50

Another great album from this German trio. Punk music with ringing guitars and powerful production. The lyrics are in English.

PARASITES

PAIR OF SIDES LP/Cass. $6.50

From New Jersey, this band's debut album has 16 catchy pop-punk tunes. Look for a new 7" from them in July!

JAWBREAKER

UNFUN LP/Cass. $6.50

This California based three piece shreds on their debut album of D.C. influenced punkcore with great lyrics. This is one of the best bands to emerge from the hardcore scene in the last couple years - check it out.

"The World's In Shreds" compilation singles, $2.50 each: Volume 2 with JAWBREAKER, CRIMPSHRINE, MORAL CRUX and A PRIORI. Volume 3 with CAPITOL PUNISHMENT and 5 more Fresno hardcore bands. Volume 4 with THE UNDEAD, STICKS & STONES, PARASITES, and 3 more New Jersey bands. Still available:
JAWBREAKER's "Busy" 7", $2.15. PARASITES "Last Caress" 7", $3.00.
Checks payable to Blacklist, 475 Valencia St., S.F. CA 94103.
Include $1.05 postage 1st pound, 43¢ each additional pound U.S. 4th Class.

SHREDDER RECORDS

Distributed by Mordam Records

RECORD REVIEWS

HELLBILLYS - EP

Old punkers never die, they just move on...to rockabilly? Well, in drummer Greg's case it's no surprise, as NO ALTERNATIVE certainly had that flavor. But singer Barrie (first vocalist for CHRIST ON PARADE) is a bit more surprising. Driving music. (TY)
(Dionysus, PO Box 1975, Burbank, CA 94507)

INDIAN DREAM - "Orca" LP

Fiveyears ago when I went to England I saw these guys in Scarvesgrove and at that time I felt really strongly for the movement they carried with them. But people grow and things change and these guys went new age! But if you love CHUMBA to death you will love this for sure! They do have fantastic lyrics and, hey, they thank Green Peace and sing about the rainforest. (HC)
(Xingu Records, 16 Prospect Cres., Scarborough, YO12 6ES, ENGLAND)

INFAMOUS MENAGERIE - "Toast/Spit"

Moody, ethereal femme-vocaled type stuff with a slight edge, sorta like SIOUXIE & THE BANSHEES meets FIRE PARTY with the the TOILING MIDGETS thrown in. Can't really recommend it as I find this type of stuff somewhat monotonal. (HD)
(Flaming Ego, PO Box 718, Seattle WA 98111)

INFEST - EP

Not to be confused with their first 10-song self-titled EP released almost three years ago, this second one shows more variation and ingenuity while retaining their trademark brutality. Burning high speed eardrum punishments putting "the hard back into the core" as they say. A twelve-minute adrenalin rush sure to furrow many eyebrows and clench many a fist. INFEST will destroy you. (CD)
(Draw Blank Records, 27118 Vista Encantada, Valencia, CA 91355)

INKWIZYCJA - "Na Weasne Podobienstwo" LP

Very strange echoey metal influenced hardcore from Poland. Gruff slow vocals set to music that brings to mind a smokey room and flashing lights. I can't tell what language they're singing in, but a lyric sheet in English comes with the record. (MH)
(Niktnic Nie Wie c/o Michael Halabura, PO Box 224, 41 900 Bytom, POLAND)

INSIDE OUT - "She's Lost Her Head" LP

This is the first LP from this three woman Detroit band, after some 7 inch releases. Potential for hard-edged stuff is there but the overproduction gives it a slick n' forced sound. "I'm Talking" is pretty nice, with guest vocals from some SOFAHEAD folks. The highlights are the dirge-moan harmonies and hard/spindly/scratchy guitar sound, when they get more tribal. Not to be confused with the Revelation band, sucka...(IR)
(Meantime Records, 11 Salutation Rd., Darlington, Co. Durham DL3 8JN, UK)

IRON PROSTRATE - "Loud, Fast and Aging Rapidly" LP

George Tabb (ex-ROACH MOTEL, FALSE PROPHETS) got a bunch of old men who know how to make punk rock, put them in a studio, recorded this record and the rest is history waiting to be made. Abusive, mid tempo punk with gravel vocals, loud guitar and a silly bad attitude. The music is much in the same vein as the ever great LAZY COWGIRLS so this one ranks high up in my choices of current good sounds. (MS)
(Skreamin' Skull, POBox 666, Middlesex, NJ 08846)

ITCH - "XX Bone" EP

Strange mixture of rolling piano (ala DJ LEBOWITZ) cowpunk and just plain goofiness. This is actually just one guy from Canada with John and Andy from NO MEANS NO guesting on one song and as my earlier description implied, sounds nothing like NMN. You also get band versions of songs on one side and acoustic versions of the same songs on the other side. Goofy spastic jerk here, okay but not essential. (HD)
(Scratch, 317A Cambie St.,Vancouver, BC V6B2N4, CANADA)

JAM TODAY - EP

This label not only spells "Lombardi" wrong but released a slew o' nostalgia afflicted 7 inches, here's one.....A three piece from Germany photo'ed as themselves on the front of the cover, as the JAM on the back. Musically doing prog. inclined hc mixed with those mod kings. Not too inspiring, clever but disposable. They even do a cover of "Luka". But those photos are to a tee. (IR)
(Vince Lombardy Singleverein, Schulterblatt 87, 2000 Hamburg 36, GERMANY)

JOE CHRIST - "Loaded Gun/Fire of Love"

The "loaded gun" of the title track belongs to GUN CLUB, whose bluesy, haunting rock'n'roll tinges this pair of tunes. Both feature flailin' guitars, and tunes that are fun if not instantly memorable. Fans of the style should love this one. (SS)
(Vital Music, 81 Second Ave., NY, NY 10003)

KOTTGROTTORNA - "I Morgon Bitti" EP

See ya at the bar. This is raunchy bar/rock/punk with a hickish twinge. The title cut is the most rockin' with a steady mid-tempo pound. Not bad. (WG)
(Beat Butchers, Kung Sholmsstrand 141 Str., 112 48 Sthlm, SWEDEN)

LUDWIG VON 88 - "Ce Jour Heureux Est Plein D'Allegresse" LP

This French band has many releases out and this is musically not the punk stuff they did but attempt at TUXEDOMOON/CHUMBAWAMBA eclecticness/rhythmness. Interesting try but for the most part doesn't come out as distinctive or substantial, sounds more like pop than anything else. The best things on here are a couple of eight second long distorto songs. Nice cover art and booklet included, lyrics in French seem interesting, humorous, very political. (IR)
(Hou-La-La, 17 Rue De Montreuil, 75011 Paris, FRANCE)

LYRES - "We Sell Soul/Busy Body"

Mr. Connolly and Co. evokes 13th FLOOR ELEVATORS on this single and did an okay job (but, where's the electric jug?). The flip did really get my attention, a great garage punker with cool farfisa and vocals. Roky would be proud. (EC)
(Taang! Records, PO Box 51, Auburndale, MA 02166)

MALACHI KRUNCH/SOLD ON MURDER - split LP

MALACHI KRUNCH are a hardcore band with a metal edge from Connecticut. No matter how hard I tried, I couldn't get SOD out of my mind while listening to them, so there's that. SOLD ON MURDER are more straightforward thrash, obviously influenced by the BAD BRAINS. I guess one of the guys died after they recorded this, which sucks. (ML)
(Stinky Twinkie, PO Box 1271, New Haven, CT 06505)

MASS - "Rushingfloodperfume" LP

Employing a familiar UK post-punk style (hard-driving guitars, achromatic tunes, lots of aggro), MASS succeed in creating an enervating atmosphere (killer production helps) — but the songs require more lyric depth (integrity? heart?) to make 'em fly. But *what production!* (SS)
(Abstract Records, UK)

MAXIMUM FEEDBACK - "Correndo Fuori" EP

This 7" came out a year and a half ago from this now broken up Italian band. Anyway, the A side has 2 hardcore tunes in the vein of early INDIGESTI with politically oriented lyrics. The other side has a disposable, long, bad, reggae song. (EC)
(Marco Stazi, Via Badoero 51, Rome 00154, ITALY)

MEAT SHITS - "Pornoholic" EP

Yes, it is true my friends. Captured here in all of their illustrious glory, the MEAT SHITS have finally conquered vinyl. This debut slab from the self-proclaimed "world's worst band" is a 90 song live document displaying their unique musical form and unsurpassably brilliant songwriting technique. Paralleled only by token works of Franz Liszt, the MEAT SHITS will be saluted for years to come as purveyors of good taste and prodigious musicianship. Oh yeah, you have to be at least 18 to buy it (excellence has a price). (CD)
(Wheelchair Full of Old Men Records, PO Box 2143, Stow, OH 44224)

MECCA NORMAL - "I Can Hear Me Fine" EP

Continuing with their unique, cryptic sparseness, MECCA NORMAL releases another chillingly poetic duo of songs. Jean Smith's vocal style is like no one else being that the delivery is a mixture of growling and breathing. When set to David Lester's scratchy guitar paranoia the blend leaves one jumpy and vaguely unsatisfied. Well worth che cking out. (MH)
(Smart Up Records, 304 1320 Salsbury Dr., Vancouver, BC CANADA V5L 4B3)

MELVINS - EP

A boot of outtakes from their first 7", released in '86. 3 songs, all their crushing dirge rock, with pretty good sound quality even. Fans will enjoy this. (WG)
(Do The Right Thing)

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- ☐ **#5**—Sex Pistols, Nico, Crisis, Screamers, Suicide, Crime, Talking Heads, Anarchy, Surrealism & New Wave.
- ☐ **#6**—Throbbing Gristle, Clash, Nico, Talking Heads, Pere Ubu, Nuns, UXA, Negative Trend, Mutants, Sleepers, Buzzcocks.
- ☐ **#7**—John Waters, Devo, DNA, Cabaret Voltaire, Roky Erickson, Clash, Amos Poe, Offs, Vermilion and more.
- ☐ **#8**—Mutants, Dils, Cramps, Devo, Siouxsie, Chrome, Pere Ubu, Judy Nylon & Patti Palladin, Flesheaters, Offs, Weirdos, etc.
- ☐ **#9**—Dead Kennedys, Rockabilly Rebels, X, Winston Tong, David Lynch (Eraserhead), Television, Pere Ubu, DOA, etc.
- ☐ **#10**—J.G. Ballard, William S. Burroughs, The Feederz, Plugz, X, Russ Meyer, Steve Jones, Mad Dog, Target, and more.
- ☐ **#11**—The all photo supplement. Black and White.

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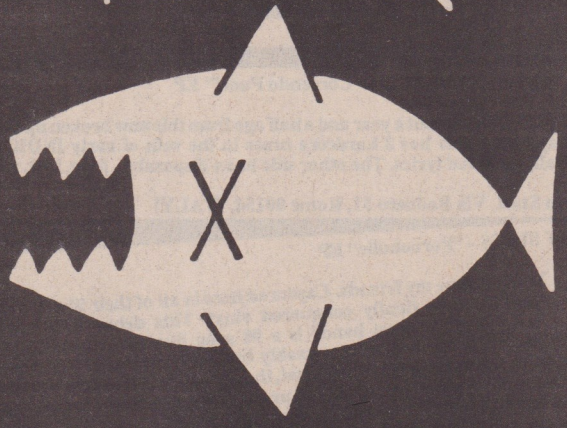

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July 5 - San Diego, CA. w/ INFEST, DOWNCAST
July 6 - Santa Barbara, CA., The Red Barn
July 7 - Los Angeles, CA., Spanky's
July 8 - RORSCHACH on KXLU radio

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July 10 - Davis, CA.
July 11 - Oakland, CA., some warehouse
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July 18 - Spokane, WA., Pompeii club
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Aug. 10 - OFF
Aug. 11 - Ottawa, Ontario, Youth Lib. Gathering
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RECORD REVIEWS

METAL FLAKE MOTHER - EP

A band whose "thing" I can't quite figure out 'cause there's a fairly wide musical gamut covered here. But bascially, these guys seem to start from a nonsensical pop-garage thing and modulate it with ska or whatever influences. Can't say that I dig the approach as most of the tunes suffer from an overly-calculated sense of pop precociousness. Still "Scratchin' " is a good solid garage-ish tune that dosen't have that problem. (HD)
(Casting Couch, PO Box, 151222, Columbus, OH 43215)

MILK INC - "Spilt to the Hilt" EP

These goofballs play mid- to fast-speed funnypunk with lots of shouted vocals. "The Milk Truck" has an almost barreling energy, but it's still strictly by-the-numbers punk rock — and the humor sorta wears thin after awhile. (SS)
(Widely Distributed Records, 6517 Rowland, Chicago IL 60626)

MR. T EXPERIENCE - "Love American Style" EP

The A side (title track) is the only non-cover here, though thematically it fits right in with a PARTRIDGE FAMILY cover and "Spider Man Theme." I think you have to watch a lot of TV to really appreciate this. (TY)
(Lookout, PO Box 11374, Berkeley, CA 94701)

NEANDERTHAL/BLATANT YOBS - split EP

The NEANDERTHAL side dominates with primitive aggression pooled to its extreme. Both tracks were previously released on their "Fighting Music" e.p., but are made available here for those Europeans who missed out the first time. I don't know anything about BLATANT YOBS. They sound German and have a less than polished power punk sound. Good vibes. (CD)
(Old World Records, Jagerstr. 19, 3150 Peine, GERMANY)

NERVE RACK - "Experiments with Facial Hair" LP

NERVE RACK toys with the nerves of their listeners by playing jangly, twisted, sharp, discordant post-punk — like Severin/Morris of the BANSHEES on downers. Not my thing, but it's powerful and extremely well-crafted. (SS)
(Meantime, 11 Salutation Rd., Darlington Co., Durham DL3 8JN, UK)

NEVER ALONE - "Hidden" EP

Oh, let me tell you that side A's "Seasons" is a really cool power pop tune á la OFFSPRING and all their influences. It's a cool, well produced song, but B- side is weak, both songs. (KC)
(Gift Of Life c/o New Red Archives, 6520 Selma Ave. Suite 1305, Hollywood, CA 90028)

NIRVANA - "Oi Kinnoch Give" EP

Oh my god! I'm reviewing a bootleg. Mr Anti-Bootleg reviews a bootleg. Ok, so this is a good example of why I generally hate them. Although NIRVANA are a great, great band the sound quality is just average and the songs are all released. So why bother? Plus, who pays the band? (ML)
(no name, no address)

NO SECURITY/VALVONTAKOMISSIO - split LP

Employing American-style metal/speedcore, Sweden's NO SECURITY present a bevy of songs that do little for me but make me grit my teeth. VALVONTAKOMISSIO from Finland fall into the European hardcore groove easily, displaying the well known rhythm changes that moshers love so well. (MH)
(Jari Juho, Vasterg 15 B, 633 44 Eskilstuna, SWEDEN)

NO USE FOR A NAME - "Incognito" LP

I'm sure you'll never believe that I can be objective about this review, but I swear I'm not lying when I say this album fucking rages like no other! As a three-piece, they completely bury any old material six-feet under. Take the catchy power progressions of NO FX and BAD RELIGION with more energy, punch, fury, and heart then mix it with raw yet harmonious vocals and some of the most original song ideas to date (the DMV, Felix the Cat, stealing vinyl, and drug legalization among others). You not only get a run-on sentence, you get one of the best albums you've heard in years! N.U.F.A.N. is gonna be one of your favorites when you get this...I guarantee it.(CD)
(New Red Archives, 6520 Selma Ave., Suite #1305, Hollywood, CA 90028)

NOTWIST - LP

Hard-driving pop, a cross between ALL, REPLACEMENTS, SNUFF and NEIL YOUNG? Double bass drums and pop music? Metally guitar and pop music? Well, why not. (TY)
(Subway Records, Postfach 1222, 8880 Dillingen; GERMANY)

NOISE ANNOYS - "Watch Out" EP

Put in equal parts DICKIES, TOY DOLLS, and the UNDERTONES and you've got one wicked combination or in other words, NOISE ANNOYS. Super catchy melodic punk on "Watchout" and a punked-up (beefed-up?) version of the UNDERTONES' "Teenage Kicks" on the flip. Fuck yeah. (MH)
(Vince Lombardy Singleverein, Schulterblatt 87, 2000 Hamburg 36, GERMANY)

NUKEY PIKES - LP

These three gents are one of the most original sounding hardcore units to emerge from Japan in eons. Not content with being thousandth-generation thrash sound alikes, NUKEY PIKES break the mold with a unique attack combining every style of punk with a blend of unheard-of mixes. Fleeting touches of American HC, Japanese thrash, TOY DOLLS sing alongs, mainstream rock, metal and countless subgenres make their appearances here. The cover art resembles the first RAW POWER LP. The production kicks. A solid choice if you want something different for a change. (CD)
(In Your Face Records, PO Box 203, Nottingham, NG1 3RF, ENGLAND)

OI POLLOI - "Omnicide" EP

This Scottish band continues to hit home on anti-militarist themes. This one aimed at the Mideast crisis. Hardcore with that peacepunk edge. (TY)
(Words of Warning, P.O. Box 119, Newport, Gwent NP9 74D, Wales, UK)

ONE BY ONE - "World on Fire" EP

Aggressive HC melodies that feed themselves into aggressive thrash. A good blend of the two that keeps me interested. Lyrics are cool, expressing an angry rejection of commonly used crutches like religion and apathy. (KG)
(Flat Earth Records, Box Flat Earth, 52 Call Lane, Leeds LS1 6DT, UK)

PARIAH - "Without a Trace/Learning Process"

Poshboy's latest crop of early 80's California HC bands includes this one from NoCal. The A side is fairly standard with better than average lyrics, while the flip is a version of the tune that appeared on MRR's "Not so Quiet ..." comp. LP. (TY)
(Poshboy, PO Box 4474, Palm Desert, CA 93361-4474)

PAVEMENT - "Perfect Sound Forever" 10"

Slow-to-mid tempo, simple, rhythmic tunes that evoke DREAM SYNDICATE, VELVET UNDERGROUND etc. A couple of mercifully short experimental tracks are thrown in to let us know they're really hip. (TY)
(Drag City, PO Box 476867, Chicago, IL 60647)

PEGBOY - "Field of Darkness/Walk on By"

This disc boasts vocals recalling IMPATIENT YOUTH, a shearing mid-tempo guitar sound, and very adequate melodies; the production bite really pushes this one over the top. Very good effort. (SS)
(Touch & Go Records)

PHANTASTIX - "Out Of Hell" EP

PHANTASTIX sounds "a lot" like early ALL and late DAG NASTY with all that Brian Baker twang in the guitar. Melodic singalong vocals go with their silly love song lyrics, and if you enjoy that kind of thing—well dig it up. (HC)
(At Gas Records, Neue Groinger Str 200, Hamburg 11, GERMANY)

THE PINEAPPLES - "Crystalline/Faced"

This is one of those deals where I never heard of the band before. But I'm sure I'll be hearing more from and about them in the very near future. Good sort of hard pop, breaks down quite a few barriers actually, especially the B-side. (ML)
(Part Trance Records, PO Box 231, Portchester, NY 10578)

PINK TURDS IN SPACE/CHARRED REMAINS - split EP

Quite a contrast. The PINK TURDS (out of N. Ireland) turn in a hot 4 song hardcore side, their final recordings apparently. CHARRED REMAINS are your basic slow, painful band. The kind of thing that makes me wish I had a 78 button on the turntable. (TY)
(Slap-a-ham, PO Box 843, San Francisco, CA 94101)

PLAGUE - "Just Say No" EP

I really like this band—just straight out raging punk, no bullshit, no sappy crap!! They're out of Ohio, but this Swedish label was smart enough to pick up on them and has been putting out their vinyl. Fast punk and hardcore, all delivered convincingly and with a vicious sharpness. (TY)
(Punish Records, Profilv 18A, Finnspang, SWEDEN)

RECORD REVIEWS

PLEASANT VALLEY CHILDREN - "Fuck Kill Destroy" LP

I heard these guys' 7" and gave them a second glance, and this LP deserves more than a second glance as well. With some ultra-heavy BLACK FLAG riffs abounding & a garagey edge, coupled with appropriately cheery lyrics (note: sarcasm), these UK folks deal a fairly mighty blow. Comes with a cool lyrics/art/info booklet. If you need a sonic boot to the genital area, you best look into this. (WG)
(Words of Warning, PO Box 119, Newport, Gwent, NP9 7YO, Wales, UK)

POISON IDEA -"Official Bootleg" double 45

This double 7" includes a vinyl release of the cassette single from a few years back with the rippin' songs "Plastic Bomb" and "We Got The Beat". The second single contains a rock n' roll remake of JIMMY CLIFF'S "Harder They Come" and LLOYD PRICE's "Lawdy Miss Clawdy". Basically POISON IDEA taking a little break... (MH)
(American Leather, PO Box 86333, Portland, OR 97286)

POPPIN' MOMMAS - "Slash" EP

They belch, they're fat, the songs are pretty fuckin' catchy - the Australian POISON IDEA? Well ... actually this has more of a garage/'77 feel and the songs are a bit sillier ("Rub My Lump", "Lipstick on a Pig", etc) but hey, could be a new movement or something, one never knows these days. (ML)
(Hippy Knight c/o Shock Records, PO Box 434, Richmond 3121, AUSTRALIA)

PURE - "Ballard" EP

A N. Carolina band operating in the post-DINOSAUR JR./SONIC YOUTH school yet with enough songwriting smarts and ideas to distinguish them from mere imitators. The two studio songs here have that elusive J.MASCIS/KIM GORDON sense of unforced disquietness. There's also one live tune that displays an even more noisier side, not a bad effort here and definitely a band to watch out for. (HD)
(Merge, PO Box 1235, Chapel Hill, NC, 27512)

QUIT - "Earlier Thoughts" LP

Sounds like the last record I reviewed. Yes, another in the long list of ALL/Cruz sounding sugary pop-core bands. This is no worse or better than the others -- it's got nice pop songs, a nice professional cover, and they look like nice American boys in the photo. I don't want any more of this stuff, but maybe it's your bag. (WW)
(Esyuc Ocular Exchange, PO Box 380621, Miami, FL 33238)

RAMONES - "Carbona Not Glue/I Can't Be"

A total mystery! A glossy Sub-Pop singles club type thing shows up in the mail, complete with logo on sleeve and record, printed Sub-Pop mailer, and a promo sheet with S-P logo. But...it's a boot! The music sounds like it's off masters, the packaging is perfect, and comes with a lyric sheet that includes a cartoon with hilarious put-downs of Sub-Pop. Back cover contains some cryptic 'Zodiac killer' communiques. Weird as fuck and original as hell. (TY)
(don't try Sub-Pop)

RATS GOT THE RABIES - "Crassfish" LP

A three piece from Germany who do the technically adept but pretty much mediocre pop punk thing, with some songs using piano or synth sounds to round 'em out. Fourteen songs, and "Consumption" is the best one, almost BLACK MARKET BABY-ish. They do have have a song called "No God". Okay but not too exciting...sigh. (IR)
(Double A, Reiner Metter, Steckerstrabe 11, 3000 Hannover 91, GERMANY)

RAT'S GOT THE RABIES - 45

This German band shines in "The Smiling Mask," a hard pop-punk number highlighted by piano (recalling the AVENGERS' "Uh-Oh") and sharp vocals snarled over a thick guitar backdrop — great song. The flip's pretty okay, too. (SS)
(Schlawiner Records, Rieperstr 17, 3000 Hannover 81, GERMANY)

7 SECONDS - "Old School" LP

All of this material is from 1982 & 1983 and except for a few exceptions, it has all been released. ("The Crew "LP, "Blast From the Past"EP and the second B.Y.O. compilation). What makes this album worth its weight in gold is the great, stripped down, raw production which makes all of the songs 100% better than their previous versions. (MS)
(Headhunter Records/Cargo)

SHADOW SEASON - EP

At first, SHADOW SEASON didn't grab me or catch my attention, but upon further listening to this 7", the energy hit me. It reminds me of an early REASON TO BELIEVE style. There is a very introspective feel. Both the music and lyrical style are very personal and sincere. There also seems to be a DC influence (i.e. EMBRACE, DAG NASTY) present but there is a more heavy crunchy power edge. There are many various speeds and tempos to this EP but it remains consistently good all the way through. Really good stuff. (MK)
(Harvest Records, 1240 Box Elder Dr., West Chester, PA 19380)

SFA - "The New Morality" LP

NYC hate core, the seething insanity put to music. Lots of scene oriented songs, dark observations, reactionary values mixed with progressive values. Anti-racist but seemingly anti-human as well. Recorded 1-2 years ago. (TY)
(Demilo Records, c/o Venus, 596 Broadway #1216, NY, NY 10012)

SHAM 69 - "Rare Unreleased" LP

I think there's a reason most of these were previously unreleased. Outside of a few hot songs, most are Grade B or Grade C quality. Completists will want this, and it is by no means horrible, just kinda...what's left. (TY)
(Limited Edition, no address)

SHLONK - "Eee-Yow" LP

The twist here is an all female band with a male singer. This garage outfit incorporates punk, funk, 70's rock, uses lots of changes within songs and will appeal to the fans (predictably) of L7, etc., as well as fans (unpredictably) of the DICTATORS and BUTTHOLE SURFERS. (TY)
(Comm. 3, 438 Bedford Ave., Brooklyn, NY 11211)

SKINK - EP

Three songs from an English trio. No drummer is credited and the sound leads me to believe the drums are programmed but without an overbearing electronic drum sound if you don't care for that. Churning guitar gives a metal groove sound but enough originality to avoid a basic crossover labeling. You can interpret the lyrics for yourself as the ideas could be seen differently by different people. Rather good. (DW)
(37a Cromford Road, Langley Mill, Notts, NG1GEF)

SLAP OF REALITY - "Fletch" EP

Highly polished, smoothly produced hardcore with a heavy yet poppy sound resembling a lot of Cruz records stuff (i.e. BIG DRILL CAR, ALL). The vocals have a rock style and no lyric sheet is included. Musically, more powerful than their last EP. The music is intricate, tight and very accessible moving in the direction of late DAG NASTY and newer UNIFORM CHOICE. (MK)
(Snoop Records, Wilhelm-Kunze-Ring 75, 3320 Saczgitter, GERMANY)

SLAUGHTERHOUSE RD - "Viroqua" EP

I almost called this "very KILLDOZERIAN," until I noticed a "Dan Hobson" on drums which may explain the influence. Anyway...very KILLDOZERIAN, down to the cheezy back cover photo. Two songs: both pounding noise. (WG)
(PO Box 28, Freeport, IL 61032)

SLEIGHER - "Posin' Idea" EP

Powerful full force metallic HC thrash which could stand on its own, if it wasn't overshadowed by the gimmicky name & record title. Gee, maybe this is "rare"; after all, its on... (WG)
(Highly Collectible Records, P.O. Box 27532, Providence, RI 02907)

SLUB - "Burning Immigrant/Velvet Glove"

That LED ZEPPELIN mangling is dependent on the "it's seventies so it's funny" vein, while "Velvet Glove" with the cymbals, monk like dirges, an electro hum in the background and funny pretentious lyrics is better and from the band's "Industrial Epoch" 4 years ago. From Australia? It says it was recorded in Melbourne....Potentially dandy TRAGIC MULATTO-wise, but not followed through. (IR)
(Sympathy For The Record Industry)

SNUFF - "Kilburn National - 17/11/90" LP

Twelve SNUFF classics from a semi-recent London show. The sound quality and musicianship are consistently flawless, though the crowd quite distant sounding. Three or four tracks are new to vinyl and all the hits ("Not Listening", "Somehow", etc) and covers remain. The artwork is also great which is a first for these guys! If you've not yet checked SNUFF out this seems a good place to start, although I'm not too sure of its legitimacy. (WW)
(no address)

SOCIAL DISORDER - "Media Lies" EP

This EP is East Coast style fast hardcore, with cool changes and hard mosh parts. Lyrics about living in tough times, media lies and friends. A hard band living in hard times. (SM)
(Social Disorder, 297 18th St, Brooklyn, NY 11215)

Arab women: struggle and strength

from Workers World
46 West 21 St
New York, N.Y. 10010

By Joyce Chediac Excerpt

In Jordan, in Morocco, in Algeria and in Tunisia, in occupied Palestine and even in Syria and Egypt tens of thousands of angry Arab women have taken to the streets, along with Arab men, to protest U.S. intervention in the Gulf.

The Western imperialist view is that the problems of Arab women are rooted in Islam and Arab culture, which they arrogantly call "inferior" and "barbaric."

It's the huge Western and especially U.S. oil companies like Exxon, Texaco, Mobil and Gulf which subjugate the people of the Middle East, plunder their oil and other natural resources. These companies, and the U.S. military and government forces which do their bidding, are the main oppressors of Middle Eastern women.

Right from the beginning, as anti-imperialist consciousness developed in the Arab world, it developed in the Arab woman.

Women were the first to rebel in 20th century Egypt, the first to strike and occupy British-owned factories. Side by side with Egyptian men they cut telephone wires and derailed trains to stop the movement of the English troops in the nationalist revolution of 1918.

That same year in Damascus the first Syrian women's demonstration defied French troops who shot into the crowd. Women participate in the revolutionary anti-colonialist uprising of the Syrian people in 1925. Palestinian women fought side by side with their brothers in the 1936 revolt against British rule and Zionist encroachment.

In Palestine today women are the backbone of the Intifada and make up over 50% of virtually all popular committees.

The U.S. government, which funds and arms Israel, is doing all it can to destroy the Intifada and with it this women's movement. Congress and the Bush administration have just okayed a special grant of $650 million in military aid for Tel Aviv. These weapons will surely be turned against the Palestinian people.

And what about Kuwait? Tens of thousands of women from the Philippines, India, Pakistan and Bangladesh work there as no more than indentured servants. They have no civil rights, no possibility of changing a job or protesting about conditions, and receive wages as low as $30 a month.

Kuwaiti and Saudi ruling circles are hated by working people throughout the Middle East. They would have long ago been overthrown by their own people if they weren't protected by the Pentagon.

Iraq's record on the status of women is much better than that of the Gulf states. By 1980, Iraqi women accounted for 46% of all teachers, 29% of doctors, 46% of dentists, 70% of pharmacists, 15% of accountants, 14% of factory workers, 16% of civil servants. The oil ministry has said that 37% of the design staff and 30% of the construction supervisors were women.

Even the book "Republic of Fear" by Samir al-Khalil, a book hostile to Hussein and the ruling Ba'ath party, admits that in Iraq "the labor and civil service laws ... include equal pay and opportunity measures, preferential hiring regulations in government departments, paid maternity leave, childcare facilities at the workplace, and a reduced retirement age for working women."

Why is this such a far cry from the plight of women in Saudi Arabia, where less than 3% have jobs? Because in 1958 the whole people of Iraq, men and women, rose up and kicked out Britain's puppet ruler King Faisal and swept away much of the feudal social relations. The revolutionary government then set about developing Iraq independent of direct imperialist domination.

This process is not completed in Iraq, and now will be severely set back by the U.S. assault. But it indicates that the liberation of Arab women is part of the thrust for true national sovereignty and independence from imperialism.

Listen to the words of the Egyptian feminist Nahwal Al Sadawi.

"The most important struggle that faces women in Arab Islamic countries is not that of 'free thought' versus 'belief in religion' or 'feminist rights' as understood sometimes in the West in opposition to 'male chauvinism,' nor does it aim at some of the superficial aspects of modernization characteristic of the developed world and affluent society.

"In its essence, the struggle which is now being fought seeks to ensure that the Arab peoples take possession of their economic potential and resources, of their scientific and cultural heritage so that they can develop whatever they have to the maximum and rid themselves once and for all of the control and domination exercised by foreign capitalist interests."

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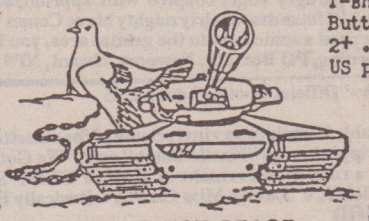

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RECORD REVIEWS

SPONGEHEAD - "Legitimate Beef" LP

Art damaged, tribal, jazzy, dissonant stuff that brings to mind 80's UK bands like LUDUS, BLURT, et. al. as well as a generous amount of later era PERE UBU along with all the DAVID THOMAS vocal mannerisms. Not really a bad record but one that's sorta hard to get into. (HD)
(Community 3, 438 Bedford Ave., Brooklyn NY 1121)

STAND TO REASON - "It Tears" EP

A quiet sounding record from a band that could have potential. The production is weird. The music is pretty tight. Lyrically, there seems to be a lot of sincerity to addressing meat consumption, straight edge themes and animosity between rivaling factions in the "scene." At times, the extended guitar solos and sampled sounds of "mooing cows" on an animal right song get pretty corny, but this band seems to be treading in the right direction and will hopefully have a lot of room for growth. (MK)
(Conviction Records, 131 E. Spencer St., #1, Ithaca, NY 14850)

STIGMATA - "Strength In Hate" EP

A definite mid-period BLACK FLAG influence here, with a chunky, metal flair. Not as copy cat as BLAST, kinda like a cross between FLAG and Italian HC. (TY)
(CFY, P.O. Box 6271, Stanford, CA 94309)

STRAIGHT YOUTH - "Together We Can Do It" EP

CRUCIAL YOUTH and GRUDGE no longer have a corner on the straight edge parody market. If it weren't for their selection of silly photos (a dead giveaway) this would pass for any other generic SE record. The tunes are on target, capturing the SE song structures to a tee. Everything you'd expect from an SE e.p. plus something extra....humor! Classic. (CD)
(4 1/2 Finger Records, 8810 SW 132 Pl. #306-D, Miami, FL 33186)

STRETCHHEADS - "Pish in Your Sleazebag" LP

This material is mildly discomforting. The record has strong possessed jazz fiend guitar work with a solid bass and drum foundation. The manic screaming vocals and the tape loop snippets help with the homicidal inspiration. A lyric sheet should be included. (BR)
(Blast First, 429 Harrow Rd., London, W10 4RE, ENGLAND)

STUMP WIZARDS - "Half Shot at Sunrise" LP

Sounding remarkably like a cross between THE GUNCLUB and the CYNICS, this record is filled with chunky power chords and a fast garage-punk feel. Recorded in 1988. Sounds pretty good- why wasn't it released sooner? (MH)
(Hippy Knight Records, 11/229 Dandenong Rd., Windsor, Vic., 3181, AUSTRALIA)

SUPERSUCKERS - EP

Another new band on Sympathy? Where do they all come from? This time we've got a FLUID sound alike. So much so in fact that I wouldn't be surprised if some members of that band were in this one. If anyone knows, satisfy my curiosity please... (MH)
(Sympathy)

SYMBOL SIX - "Ego/Taxation"

More 1982 SoCal HC, both good songs though the B-side is more memorable. Vintage melodic punk. (TY)
(Poshboy, PO Box 4474, Palm Desert, CA 93361-4474)

T.G.A.R.L.C - "Saddam Hussein's Mind Games" EP

From all the available evidence, this band appears to be UNHOLY SWILL in disguise, it pretty much sounds like US (ie real low-fi, badly recorded ambience, the drum machine , the tinney distorted guitars) although the vocals follow a more DRUNK WITH GUNS type growliness. The songs are pretty riotous rants exhorting the virtues of crude sex, truck driving and are generally excuses for lotsa verbal crudities, insults, et. al. A record that through sheer stupidness and noise level gets my approval, also (naturally) it's way limited too! (HD)
(Shitsville, c/o Blackout Records)

TEARJERK - EP

As a debut 7" from this Swiss band, it's an ok beginning. Post punk, melodic songs with ringing guitars are the basis for emotional lyrics. Sung in English. (MH)
(Tap-Vinyl Records, PO Box 2254, CH8201 Schaffausen, SWITZERLAND)

TERVEET KADET - EP

A reissue of this seminal Finnish hardcore band's "Omakoloni" and "Anno Domini" EPs. You should know what they sound like by now, but if not, pick it up and bleed. (TY)
(Highly Collectable Records, Box 27532, Providence, RI 02907)

THINK TWICE - "Loyalty" EP

So this is straight edge. The bizarre youth cult of first America and now Italy! What we have here is drawings of clenched fists and sneakers, photos of crew-cutted boys jumping and lyrics about loyalty, unity and general in-scene bickering. This music is a kind of OK chanty, chuggy sort of stuff, although slower and less powerful than expected. I'm sure you know if you want this or not. (WW)
(Via Vallebona 28, Rome 00168, ITALY)

THOSE ONE GUYS - "The Fun Starts Now" EP

Here's a fast attack of fresh mid-west HC, with all six songs sounding way different. "Friends" has a SNUFF feel; "Length" is CRIMPSHRINE meets CRINGER... Tunes about pals, slagging and musical composition. (KG)
(ScrapDog Records, 12013 Monter Dr, Bridgeton, MO 63044)

THROTTLE - "New Freakes On The Block" EP

An interesting mix of sounds here: these guys seem to shift from strong metallic riffs to dissonant, almost post punky sounds, culminating in a strong discordant attack, which is "on" most of the time. Worth checking out. (WG)
(Heat Blast, PO Box 491, Eatontown, NJ 07724)

TOMB STONES -"Graveyard Love" EP

Neo-60's folk rock and garage, though the harder songs have a pretty slick sound and have more college radio appeal. First band to cover "Baby Blue" since 1968. (TY)
(Ragin' Records, 639 E. Olive, Fresno, CA 93728)

TOUT PARIS - LP

This Chicago outfit has vocals right out of the IGGY's greatest hits, while the music is an intense blend of stop-on-a-dime power-punk and diverse cool pop. Some good songs here — the kind that get better on repeated listeners (SS)
(Rotz Records, 17 N. Elizabeth St., Chicago, IL 60607)

UNREST - "Cherry Cherry/Wednesday Proud"

Two pieces of heartfelt musings from the master of mix-and-match aesthetics: Mr. Mark E. The A side is a wrenchingly sublime slab of pop whimsy with a hook and propulsiveness reminiscent of UK fuzzpop. The B side is aquiet little thing full of that elusive unidentifiable feeling somewhere between melancholy and joy, a real gem this! (HD)
(Teen Beat/Hemiloa, PO Box 50373, Washington DC 20091)

UNREST - "Deaf, EFO, Sex Machine, When It All Comes Down" EP

"Sex Machine" (Foetus Productions) has a decent imitation BUTTHOLEs sound. The other three songs run the gamut: pointless electronic masturbation, boring milktoast harmonies, drudgery, and chants. (BR)
(SubPop)

VANILLA ROCKET FLESH - "Stuck in the Fifties" 45

A full sound release (same song, two different mixes) that owes more to the NOMADS than anything else. Though there are elements of others, ranging from SUICIDE to RANCID HELL SPAWN. (TY)
(21 Viking Rd., Maldon, Essex CM9 6JN, UK)

VELVET MONKEYS - "Rock the Nation/Why Don't We Do It On the Road"

Mr. Thurston Moore's good buddy and long time DC scenester Don Fleming plus band the VELVET MONKEYS (now called GUMBALL, I think) contributes two covers to the growing roster of the SUB POP singles club band roster. Unfortunately, these tunes sound like throwaways to me. The A side is a MONTROSE cover, and is pretty much a straight forward rockin' type number, nothin' to get excited about. The B side is a rather more famous BEATLES cover. Check out the Shimmy Disc LP for more satisfactory VM fare. (HD)
(Sub-Pop Records)

VENUS BEADS - "Incision" LP

The lyrics are unfathomably vague, but *sound* very powerful when sung with such conviction and passion, and played with such straightahead rockin' punk abandon. VENUS BEADS employ sheer kinetic energy to complement their cool hooks and snarling vocals — this is really good stuff. (SS)
(Roadrunner, PO Box 53015, 1007 RA, Amsterdam, HOLLAND)

RECORD REVIEWS

VICTIM'S FAMILY/COFFIN BREAK - split 45

Like VICTIM's FAMILY? This won't do anything to change your mind if you do. Lots of patented start/stop, hard/soft action here. Thousands of extra points for having Louie Prima on the cover of their side. The COFFIN BREAK tune isn't bad but far from the best (check out the "Kill The President" 7") and the person who did the cover art on their side should be shot (unless they are 6 years old or something). (ML)
(Rave, PO Box 40075, Philadelphia, PA 19106)

VOMIT LAUNCH - "Boltcutters and Beer" EP

Here, VOMIT LAUNCH plays four live tunes before a rowdy audience who provide snide ambiance. The two tunes on the A-side are middling poppy rockers, with intrusion of jazzy horns; the flip is more tolerable — and their cruel cover of FLEETWOOD MAC's "Go Your Own Way" is a fun novelty. (SS)
(Rough Trade, 611 Broadway, Ste. 311, NY, NY 10012)

WEIRDOS - "Weird World" LP

These tunes span 1977-1981, bringing back to the public's eye some vintage L.A. punk. Eight of the songs are previously unreleased, the rest coming from their 7" and 12" records. Really glad to see one of these retrospectives unearthing new cuts, especially when they're of this quality. (TY)
(Frontier Records)

WRETCHED ONES - "America's Most Wanted" EP

This Jersey outfit keeps cranking out great U.S. style punk like few others do. Four tunes, all guitar crunchers. Play this loud! (TY)
(Headache Records, 53 Myrtle Ave., Midland Park, NJ 07432)

YARD TRAUMA - "Lose Your Head" LP

The band has expanded beyond their psych-farfisa roots and hardened their sound with a modern power-punk edge. The result: "Watching Monster Movies" is a fab rave played at breathless speed, and "I Refuse" is a classic pop-punk blast with great hooks. A solid LP, and one of the best representations of their sound that I can recall. (SS)
(Dionysus Records, PO Box 1975, Burbank CA 91707)

V/A - "A Fool's Paradise" EP

I like the energy of this seven inch's "fuck an urge to remain idle, apathetic and stagnant." I like the array of Santa Barbara-area bands: P.M.S., SUCKERPUNCH, LATCH KEY KIDS, REALITY CONTROL, DOWNCAST. I like that Jaime is selling this for $2.50. I like that he gave lots of expression space to the bands in the enclosed booklet. Sound quality isn't the best, but... DOWNCAST and SUCKERPUNCH are definite standouts. (KG)
(Little Redhead Records, 1693 Franceschi Rd, Santa Barbara, CA 93103)

V/A - "Axis: Bold as Noise" EP

RED BLISS have a cool as shit grungey bass sound but when the band kicks in it sounds like a MOVING TARGETS outtake with Rozz Williams singing - weird. BRICKBAT are more, I guess 'psychedelic', but I'd just say more 'out of it'. As Wiz said while I was reviewing this, "there are too many records." (ML)
(Axis c/o Rough Trade)

V/A - "Brouhaha" EP

Yet another in the bewildering and incestuous 7" sampler scene. JAWBREAKER dust off an old demo track and NUISANCE get all choppy and wistful, while CRINGER and MONSULA do silly things which each other's greatest hits ("Cottleston Pie" and "Razors"). A box of delights. (MW)
(Piggly Wiggly Records, PO Box 326, Berkeley, CA 94701)

V/A - "Burnt...Yeah!" EP, Vol. 1

CRACKS IN THE SIDEWALK, BIG DAMN CRAZY WEIGHT, and ELEPHANT perform discordant mid-tempo rock that's slightly painful to listen to. ALLUCANEAT rise slightly above the pack due to their tighter song structure. (SS)
(Resin Records, 2300-B Central SF, Ste 198, Albuquerque, NY 87106)

V/A - "Can You Break Through?" LP

I thought this might be pretty ropey when I scanned the line-up, as I'd only heard of about half the bands. It's actually a really good record. All the tracks stand up on their own and the disc retains a rare cohesiveness, despite the varied music and geography. I guess the bigger bands on here are GREEN DAY, GO!, BAD TRIP and FUEL. Yeah, I think this would be a good record to own. (WW)
(Skene!, PO Box 4522, St Paul, MN 55104)

V/A - "Collective Conscience" EP

Mike Millett (ex-APPLE) gets his new label off to a start with a comp. featuring some SF bands that are associated with Studio 4, a venue and home. Included are BLISTER, (ex-C.O.P.), SABOT (bass and drums combo), ASSASSINS OF GOD and Mike's TINNITUS. Unifying factors are the political content and post-post-something music. (TY)
(Broken Rekids, PO Box 460402, SF, CA 94146)

V/A - "Dangerhouse: Volume One" LP

Well, now we're in the midst of all this 70's nostalgia....could a mainstream acknowledgment of the L.A. label called Dangerhouse be part of it? Positive: long out-of-print (except for bootlegs) RANDOMS, BAGS, EYES, early X, DILS, ALLEYTCATS, WEIRDOS, etc. and a previously unreleased DEADBEATS one (whee!) appear. Original, intelligent, angry, still jarring, these bands were distinct from one another and mucho more vital than many bandwagoneers of today. Unfortunately and ironically the fucking "Parental Advisory Explict Lyrics" warning sticker, $12.00 official T-shirts, and major label/ weaponmaker affiliations (BMG/ RCA/ GE) are part of this too. AAARGH! (IR)
(Frontier)

V/A - "Game Of Death" LP

A jolly Japanese outing. FINAL BOMBS hobbles along with four fractured tunes in the same boat as later day TERVEET KADET. GHOUL and POISON ARTS cough up four shiny metallic compositions each, while DEATH SIDE scores with five croonings in a more basic thrash vein. O.K. (CD)
(Slice Records, JAPAN)

V/A - "Greatest Hits "LP

A musically diverse compilation that benefits the people busted for the Trafalagar Square poll tax demonstration. The bands include STITCH SHELLEYS CHILDREN, CHUMBAWAMBA, ROBB JOHNSON and THE EX. The music covers pop, folk, acapella and rhythmic feedback. The majority of the material is good. The entire cover is dedicated to a firsthand account of the demonstration's victory. (MS)
(A Peasant's Revolt Record, POBox 59, London N22, ENGLAND)

V/A - "Kleine Circus" EP

This 7" compilation includes KINA, MADHOUSE, PAUL CHAIN and EVERSOR, and you go from metal to hardcore. MADHOUSE shows some potential, KINA does a pretty good job with their melodic HC and their usual "sad" lyrics. (EC)
(Blu Bus Records c/o Sergio Milani, Via Bramfam 14, Aosta, 11100, ITALY)

V/A - "Life Of Sickness" EP

Two newer bands stake their respective claims on this split fexi. JESUS SAVE tries to rock your socks with a funk metal sound lacking energy. They cover "Purple Haze" in a RED HOT CHILI PEPPERS/MORBID ANGEL trade off. Interesting until the bored vocals hit the scene. On the flipside, SLAM PIRATES don't have the capacity to make anybody feel like slamming even if their lives depended on it. A noble effort but it honestly doesn't warrant repeated listenings. (CD)
(Strange Records, JAPAN)

V/A - "Shizvoka City Hard Core" flexi

This floppy contains 2 tracks each by MENTAL (classic fast HC), RUSTLER (melodic but hard punk + HC), INNOCENTS (mid-fast tempo punk), and NIBBLES (early DC-type HC). (TY)
(MCR Co., 157 Kamiagu, Maizuru, Kyoto 624, JAPAN)

V/A - "Tokyo Santama City Hardcore" EP

MCR's weekly (okay, I'm lying) compilation targeting yet another Japanese town. As has been the case every other time, the selection of bands is top notch. LESS HAZE, RINJYU-ZANGE, GJPB, and GIL score highly in this outing. All powerful material. Hardcore with enthusiasm and impact. That's it...if I hear one more blazing Japanese record, I'm buying a one way eastbound ticket outta this town. (CD)
(MCR Company, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

V/A - "Ugly American Overkill Tour" EP

This record commemorates the reign of terror that's going to roll through Europe in May. TAR, SURGERY, HELMET + THE GOD BULLIES all contribute a track here. The TAR song "Compaction" is awesome to behold while THE GOD BULLIES fuck with the DAWN classic "Tie A Yellow Ribbon" in a LUBRICATED GOAT sort of way. The HELMET tune is heavy, with a cool stereo effect, and SURGERY tip their caps to HALO OF FLIES a bit I would say with the song "A.K.!" All tracks are otherwise unreleased. (ML)
(Am Rep, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

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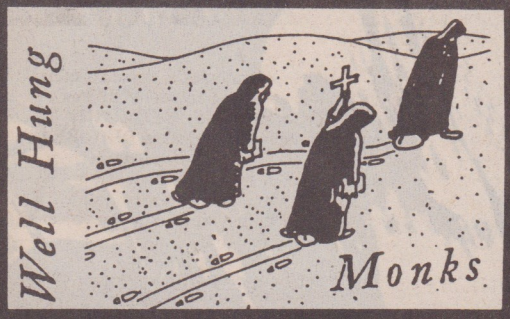

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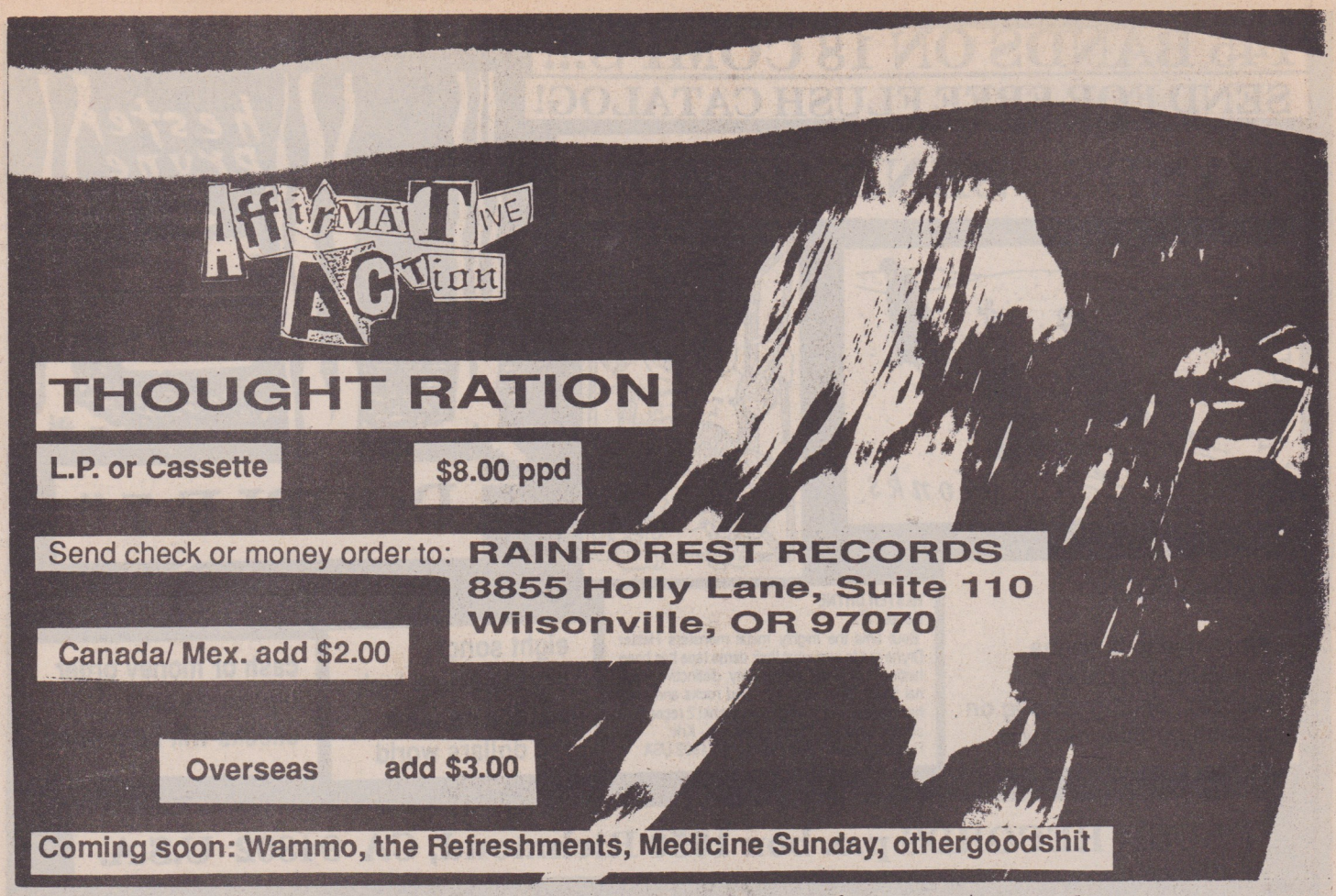

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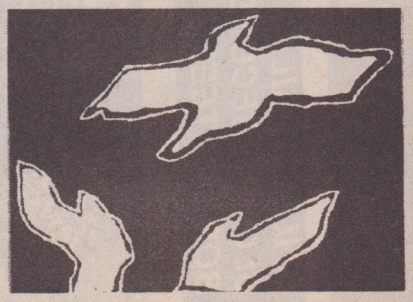

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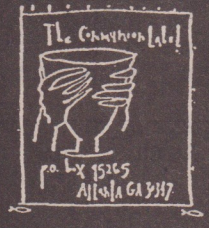

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BOOK REVIEWS

Reviewers: Jerod Pore (JP), Don Kerr (DK), Sam McPheeters (SM), Maz Wright (MW), Lisa Furlong (LF)

The Hippycore Crew, *Soy Not Oi,* 112 pgs ($2.00 ppd from: PO Box 195, Mesa, AZ 85211.)

Like all the best ideas *Soy Not Oi* takes a direct route to a roundabout problem - that problem being, just how the hell do you make a cookbook interesting, and perhaps more importantly pertinent to the 'target' audience? At least part of the solution lies in the capable hands of Eryc, resident Hippycore artiste and creator of many a carrot crunching gag and punked out doodle. His illustrations set a light hearted tone which seems to epitomise the attitude here. The militant bible bashing of some diehard vegans is replaced by good natured advice, a few homespun truths and a little gentle arm twisting toward the cruelty free way of life.

The recipes themselves are divided into the stock categories (snacks, desserts, main dishes, etc) and seem to break down in order of complexity. Everything from mashed 'taters to a full-on curry festival, plus a host of money saving staples (tofu, soy milk, beer ... shampoo even!) For the most part instructions remain failsafe and lists of raw materials comprehensive (and none too finnicky measurement wise, you know - a cup here, a cup there!) Hell, there's even a list of tuneage to accompany your culinary capers. My only complaints lie with the slight lack of continuity, which I suppose is inevitable when you account for the diversity of contributors, and the similarity of some dishes. Leastways, a precedent has been set and from where I'm standing Mrs Beeton's days are numbered. (MW)

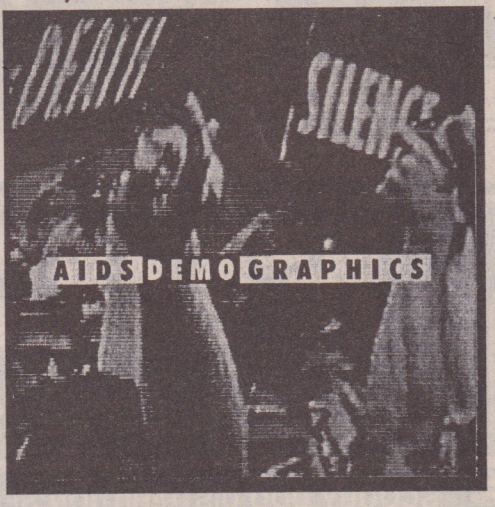
Don Bajema, *The Boy in the Air*, (2.13.61 Press, PO Box 1910, Los Angeles, CA 90078), 140 pages.

Aaahh, from the press that keeps bringing up more and more books by everyone's fave p-rock Baudelaire comes The Boy in the Air, a collection of prose poems and random novel chapters that loosely center around El Paso born but Okie identified Eddie, a boy sentenced to spending his teenage years in San Diego,

Don Bajema defines his own style of cohesion in this book that, for the most part, works. Heavy on the "for the most part" Bajema takes risks here, and like all good risks, some pay off, some don't. A few of the pieces (three pages of "Blackroad", for example) suffer for lack of a good editing job. Others venture into the realm of the hackneyed ("My father lived in a junkyard of human wreckage and tried to make the best of it. My father tore his neck raw against the invisible chain of manhood twisted too tightly, cutting off his inspiration. My father was a dog of war").

The good of this book greatly outweighs the negative, though. While 15% of Boy in the Air may smack of trying too hard, the other 85% proves that Bajema is a writer capable of greatness. Indeed, Bajema has managed to write a book that never defines itself. Is it poetry?? Is it action?? Well, the bottom line is it works. Bajema's characters may be pathetic, hopeless alcoholics, battered women and shell shocked white trash living in trailer homes, but they hurt. The use of language, sentence structure and the jilted feel to some of the vignettes allow the transferral of pain. For the duration of the better parts of the book, the reader is subjected to the same pain, lack of vision and perspective that the characters suffer from. Again, the random order of the pieces adds to the confusion. Eddie, the recurring character, narrarates all of the childhood memories through the eyes of an adult. Having lived through Vietnam, Eddie's recollections ache with a beautiful but hopeless idealization. Bajema deftly lets the reader know that this isn't Eddie's history, these are a string of evocations of a simpler time.

Ultimately, The Boy in the Air is a book worthy of notice. Bajema displays a real knack for pulling at heartstrings at times, and I personally would really like to see him develop his style in future works. (LF)



***Aids Demo Graphics* by Douglas Crimp, Adam Rolston (Bay Press, Seattle 1990 - 141 pages)**

The New York born AIDS Coalition To Unleash Power, better known to the world as ACT-UP, is a study in how to properly run a post-60's political activist group. In 4 short years the organ-ization has taken the established ignorance surrounding our country's number one health threat and demarginalized it, forced the politics of AIDS into the public consciousness, produced a new generation of activists who have turned individual powerlessness into political power to be wielded against a society that actively dismisses the terms of their life and death... to say that these people have their shit weird tight is a mighty fat understatement.

Protest graphics are ACT-UP's vehicle of choice, and at first glance this book would seem to focus on their use of visuals as just one component within the group's overall framework. Actually, ACT-UP's graphics are the centerpiece of the group's power and threat. Postwar American culture is dictated by images, forcing political messages into direct competion with commercial messages. ACT-UP seems to have been the first, or at least the most successful, 20th century political activist group to have responded in kind - the AIDS demo graphics presented here are direct mimicks of the signals of mainstream consumer culture. Got a political statement to make to America? You're gonna have to fight Coke and Toyota for airtime.

The issues ACT UP addresses are complex, addressing media, federal, state and municipal involvement in the crisis, and the strains of racism, sexism and heterosexism that run

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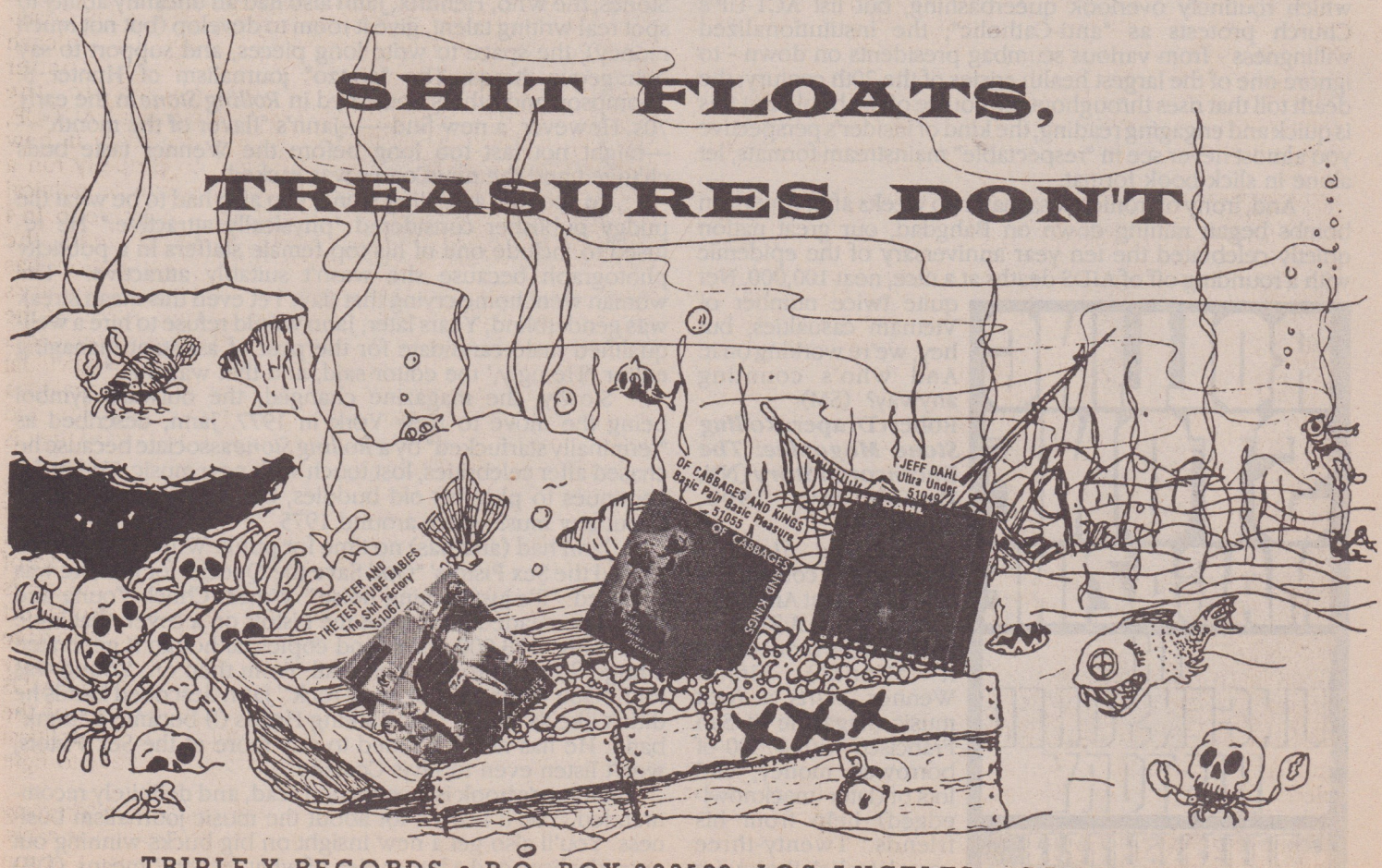

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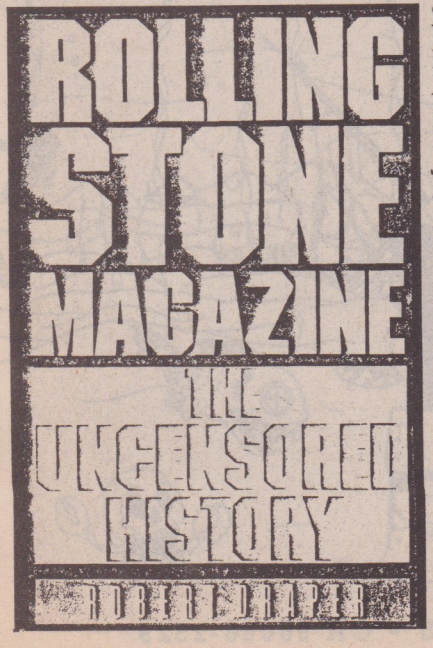
BOOK REVIEWS

throughout. But the artwork is often mimimally bold. An ACT-UP poster plainly states "all people with AIDS are innocent", challenging the standard media perpetuated stereotypes of good and bad AIDS "victims"; innocents versus perverts, hemophiliacs versus homosexuals, Ryan White versus Rock Hudson. A simple yellow stickers inconveniences John Q. Public with the simple message that "the AIDS crisis is not over". Bogus tens and twenties scattered on Wall street read "Fuck your profiteering/people are dying while you play business" on the flipside. These hit & run methods often border on prank territory, sometimes spilling over into full prank. For example, in March of 1989 the group orchestrated a "zap" on the *New York Times* (who, after nineteen months/ 891 reported infections, had run a grand total of seven buried stories on the "gay cancer", as contrasted to the great Tylenol/ cyanide scare of '82, which peaked at seven cases but merited *54* stories) involving, among other things, a phony *New York Crimes* cover wrapped around thousands or real copies. When neccessary, information is incorporated into the graphic or becomes itself the medium of direct confrontation, as when the group held teach-ins to arm their own ranks with in-depth knowledge about the intricate FDA drug approval process. The art of ACT UP is not art in its traditional context of objective, removed, gallery presentations. It is shameless propaganda, rooted in social context. Like punk, this is a medium "in which social conditions are viewed from the prespective of the movement trying to change them." In the process, art is reinvented and given new urgency. This is also an effective means of moving beyond the boundaries of discussion as defined by the mainstream media, moving past the sex/anti-sex dichotomy and their own tag as a "gay group".

There's a lot to be disturbed by here; the NYPD bias units which routinely overlook queerbashing, but list ACT-UP's Church protests as "anti-Catholic"; the institutionalized willingness - from various scumbag presidents on down - to ignore one of the largest health crisies of the 20th century; the death toll that rises throughout the course of the book. But this is quick and engaging reading, the kind of insider's perspective you almost never see in "respectable" mainstream formats, let alone in slick book format.

And, irony of ironies, less than two weeks after American bombs began raining down on Bahgdad, our great nation quietly celebrated the ten year anniversary of the epidemic with a rounding off of AIDS deaths at a nice, neat 100,000. Not quite twice number of Vietnam casualties, but hey, we're working on it. And who's counting anyway? (SM)



Robert Draper: *Rolling Stone Magazine: The Uncensored Story* (NY, Double-day, 1990, 389pp.)

Rolling Stone.... Many would consider its history a Great American Success Story. A 21-year-old, Jann (he pronounces it "Yonn") Simon Wenner, starts a rock music magazine in San Francisco with $7500 of borrowed money, and lots of (later unacknowledged) help from his friends. Twenty-three years later he's the owner of a $250,000,000 corporate giant, enormously wealthy, estates and servants, hobnobbing only with the rich and famous, a fuckin' Daddy Warbucks. Wow!

Of course, the magazine changed a little on its way to a million-plus circulation. It once was an advocate of the best in new music; it used to pioneer. Now it's more mainstream than MTV; pioneers can look elsewhere. It once was a counterculture advocate; now it gleefuly solicits (and gets) ads from the biggest and trendiest companies--and from the military. Even its covers are the result of careful, expensive, market analysis. An artist may be great, but if the bean-counters say his face won't make hundreds of thousands of fans grab an issue at the newsstands, he'll never make it...well, almost never: he may be lucky enough to be one of Jann's cronies. And, needless to say, it's now much, much more (or much, much less (take your pick) than "just" a music magazine: it's show biz, baby, with very mild doses of liberal chic politics thrown in (Jann the liberal voted for Reagan, and has never hired a black writer). Les Zeifman, Rollinq Stcne's associate publisher, calls it "the "*Wall Street Journal* of rock and roll".

The magazine's name was not "Yonn's" idea: he wanted to call it *The Electric Newspaper*. His friend and mentor, the San Francisco music critic Ralph Gleason, came up with *Rolling Stone*. Published from rent-free offices, it was not an overnight success: 40,000 copies of the first issue were printed; 34,000 returned unsold. It was several years before it made money, although that didn't keep Jann from an affluent personal lifestyle, even while staffers worked for peanuts or as volunteers. But he did have an idea that was original and even daring: that it was the music that defined the new generation of the sixties. What they had in common was the Beatles, the Stones, the Who, Hendrix. Jann also had an uncanny ability to spot real writing talent, give it room to develop (but not much money), the space to write long pieces, and support to say outrageous thinqs. The "gonzo" journalism of Hunter S. Thompson and others flourished in *Rolling Stone* in the early 70s. However, a new find——Jann's "flavor of the month"——might not last too long before the Wenner taste buds changed and the newComer was sacked

To succeed at Rolling Stone, you also had to be what the pudgy publisher considered "physically attractive." He refused to include one of his top female staffers in a publicity photograph because she wasn't suitably attractive. The woman went home crying that day. Yet even this mean streak was genderblind. Years later, Jann would refuse to hire a well-qualified male candidate for the post of assistant managing editor. 'He ugly,' the editor said, and that was that."

Slowly, the magazine changed, the outward symbol being the move to New York in 1977. Jann, described as "terminally starfucked" by a *Rolling Stone* associate because he chased after celebrities, lost touch with new music. Today, he continues to plug his old buddies, but doesn't know much about any music since around 1975.

Jann had (and has) no time for punk. When Chet Flippo played the Sex Pistols' "God Save the Queen" for him, he was appalled: "It's just fucking noise". Writers Chuck Young and Flippo persuaded him to put the Pistols on a cover: that issue sold "only" 178,000 newsstand copies, although it generated a huge flow of pro and con mail. From then on, Young was told, "Quit writing about punk rock"' Jann described bands he didn't like as "punk"; the Talking Heads (!) became a "punk" band. He has never listened to any more of the Sex Pistols, won't listen even to Elvis Costello.

Draper's book is a very good read, and definitely recommended. You'll learn a lot about the music journalism business. You'll also get a new insight on big bucks winning out over idealism, and a better idea of what "sellout" means. (DK)

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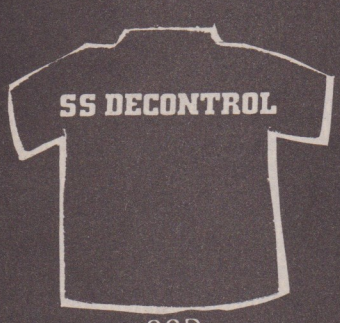

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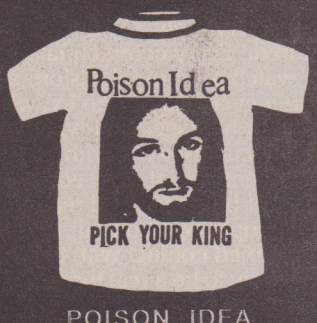

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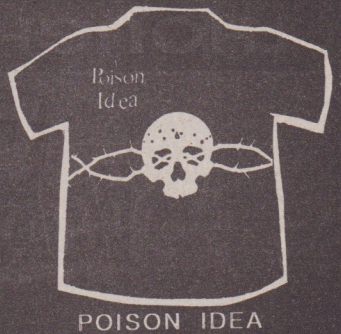

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MOVIE REVIEWS

Consume or Be Consumed

Movies with Jerod Poro

Ever wonder what an hour-and-a-half well-produced special edition of "Race and Reason" would be like? The answer is **Blood in the Face** (the Martin Mull look alike Christian Identity pastor slaps himself hard on the cheek explaining Adam was Odom, *slap* and that only Aryans blush because only Aryans have a conscience). Of course, the Nazis and the Klan and the Order and the Church of Jesus Christ Christian and the Mountain Church couldn't make such a slickly underground verité film since they have a collective IQ of 15. So some of the folks who did "Atomic Cafe" and Michael Moore must have thought there's been an absolute dearth of sick humor documentaries (how long has it been since "Thy Kingdom Come, Thy Will Be Done?"). With total sincerity they are welcomed into a Nationalist Socialist White Christian Identity Order lawn Party, Cross Burning and barbecue to interview Coppertone swastika cover girls, unemployed auto workers, and the Canadian fascist who *knows*, who has irrefutable evidence that the crucifixion of Jesus Christ was fact but the holocaust of six million Jews was total fabrication.

For those of you not totally hip to the religious beliefs of your local race patriot, Identity Christianity is a doctrine that has the Aryans as the true Israelites and the Jews as satanic impostors. The Worldwide Church of God, publishers of "The Plain Truth," are also 'moderate' Identity Christians, believing that the English and Anglo-Americans are the lost tribe of Israel.

Back to the show. Ugly Okies and Afrikaaners explain, with cryptic phrases and knowing smiles, their universal Theory of Everything in which the mud races are lazy good-for-nothing welfare breeders who secretly control everything. "You watch ten or fifteen TV shows, everyone's colored. Every commercial has a colored in it." These morons must watch a lot of television, as it seems a big fact in their theories. Jesus is even bigger than TV, when one conveniently forgets about His Semitic heritage. And everyone's favorite Canadian holocaust revisionist confuses me with endless strings of numbers that signify imminent social and economic collapse but the capital C Christians will be armed and ready!

It's way hilarious. Sure, these people will commit murder. They'll lynch. They're serious about armed conflict with the mud races. But they're too stupid and cowardly to be a real threat. Shit, it took four of them, armed to the teeth, to take out Allen Berg. How much of a fight could one expect from a middle aged, chain smoking radio talk show host? Dangerous, yes, as dangerous as anyone who turns into a Prozac evangelist.

We get paranoid rants about Soviet troops in Mexico, Viet Cong in British Columbia and wet backs carrying 65 pound nuclear devices in their back packs, birth rate statistics, biblical misquotes and bogus biology. With great Sam Fuller technique (copped from his awesome "Shock Therapy") archival footage of Mao's red army, American Nazi leader George Lincoln Rockwell (shot in a laundromat, a death almost as good as Elvis'), Hitler and pals, and the inept survivalist and propaganda videos of the current crop of racialists is spliced into the interviews.

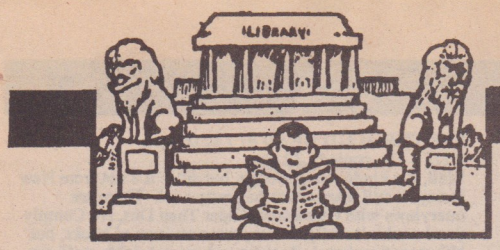
Granted it's easy for me to laugh, being a white male in twentieth century Amerika. I'm guilty of miscegenation. Yet major 'news' rags carry front page articles about the big white minority (like today's Frisco Examiner). What's the Big Fucking Deal? The nazis attempt to spread their paranoid visions with threats of 600,000 of them watching me, knowing where I live, where I work, with whom I sleep, etc. etc. However, the sheer idiocy of the subjects (displayed in their own words much as in Penelope Spheeris' **The Decline of Western Civilization**.) I feel no fear.

So while we're on the subject of thought crime, the benevolent fathers of the People's Republic of China don't want you to see Ju Dou. Financed with heavy yen, and made during the ever-so-brief toying with Chinese glasnost, I'm most amazed the flick was ever completed. Yeah, it's a soap opera all right, with the oppressions of tradition and long streams of fabric. Amusing to me, perhaps, but mostly as a curiosity of censorship and oriental soap operas. It is quite politic to complain about *other countries* and their denial of free speech, just don't try it here. I knew you would come around to my point of view.

Guilty by Suspicion, the latest from mega-producer Irwin Winkler (producer of **Rocky**, **Good Fellas** and other blockbusters) promotes itself as a sort of expose of Hollywood during the House On Unamerican Activities Committee hearing of the 1950's. Spear-headed by Senator Joseph McCarthy, these political witch-hunts ruined the lives of many film makers—writers were especially targeted—the most famous of which are included in the "Hollywood Ten" pack of victims. Robert DeNiro plays David Merrill, a composite character made up from a couple real-life Blacklistees. Its interesting that the original screenplay had Merrill as a persecuted Communist. Winkler (who re-wrote and directed here) figured that most Americans would feel alienated by a First Amendment crusade film about a commie, so he made Merrill a regular-Joe kind of guy. Yeah, he attended one of *those* meetings when he was young and foolish but not only didn't he become a member, but—the film takes great pains to tell us—he was thrown out for arguing. Here we come up against the biggest problem with Hollywood, a blatantly conservative institution, trying to do a film about political persecution. DeNiro isn't bad with this character, he's sufficiently wooden to relay a sense that this really shouldn't be happening. But Patricia Welling, the blonde chick from *Turdy Something* , is really annoying in the part of Dorothy, an actress targeted by "The Committee" whose husband squeals on her to save his own career. I kept waiting for the members of her TV family to come in from a day at the ad agency and tell her to take off that ridiculous wig. Annette Benning is much better here then as Myra in The Grifters which is probably because she doesn't do much but stand in the background as Merrill's long-suffering and sympathetic ex-wife.

Guilty By Suspicion is, for what it's worth, nicely photographed— which doesn't impress much since the neo-noir style is not only a now-hackneyed convention for the 90's, but rings hollow in a Hollywood film about Hollywood. I hate those period films about the Institution that determined what the period looked like in the first place.... Anyway, the last ten minutes are pretty rousing, even if there's an obvious attempt at bracketing the HUAC hearings as some bizarre historical aberration rather than underlining the obvious parallels with today's political climate.

But, if you want something you can really sink your teeth into, try **Baxter**, a French film about a fascist Bull Terrier. There's something really satisfying about seeing French voice over totally abused—you get this bitter, dramatic monologue over the squint-eyed, bulge-nosed face of a dog. But **Baxter** is not just a bitingly (ahem) dark story about what your lop-earred friend may really be thinking, its says alot about how people self-destructively internalize authoritarianism, looking for a "master," allowing themselves to be trained so that they answer to the command "heel," even against their better judgment. Can't think of a better metaphor for the Individual v. the State. I could go on indefinitely about all of *Baxter*'s implications. Suffice it to say that the film argues brilliantly that fascism is not some monolithic spore-drift that attaches itself to figures like Hitler, (who, as the object of Baxter's young owner's fixation, has a big part in the film) but is a very individual decision. Keep in mind that Baxter looked until he found the master who shared his same nature, who would make him obey, make him suffer as he had made others suffer. After all, Bush didn't become president by default...some people actually *like* him.....



BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (KC) Ken Coffelt, (KO) Katy Odell (JX) Jux, (MW) Mat Wright, (DE) Deb E, (JJ) Jules Stout

ZINE REVIEW CHANGES

Starting with the next issue of MRR, only a select number of zines will be reviewed. The remaining zines will be listed (title, address and mailorder price will be included).

The zines that get reviewed will be the better ones that we get that month. The zines that get listed will be the ones that aren't that exciting but worth mentioning and supporting. A lot of the 1st issue zines will just get listed but it won't be standard policy to not review them. If a good 1st issue zine comes out (there are a lot of them) then it will get reviewed. If a so-so 18th issue zines comes out it will only be listed. Before the listed zines there will be an encouraging note for people to support and look into the zines (even if they might not be the most inspiring effort) because they might offer good local coverage and contacts. Only the zines that get reviewed will receive trade copies of MRR.

We're getting more zines than ever before and our space is very limited. Every zine reviewer gets frustrated very quickly with reviewing generic zines. Many times it's like reviewing a band's first practice demo!

Remember, when you send in a zine for review, include a postpaid price and a complete mailing address.

SUBVERSION #1 / $3.00 ppd.
8 1/2 x 11 - newsprint - 40 pgs.
A good first issue of a music focussed zine. Inside are interviews with Tom Hazelmeyer, Bongwater, Pixies, Pussy Galore, Naked Raygun, The Cows and more plus reviews and interviews with people involved with comics. Perfect reading material for the 20 something crowd. Look forward to the next issue. (MS)
79 S. 7th St. / San Jose, CA 95112

YOUTH LIB. #5 / $2.00 ppd.
8 1/2 x 11 - copied - 18 pgs.
A collection of newspaper clippings about politics and youth. The content is pretty dry because all of the opinions are based on what has already been printed in the media (mainstream and alternative). (MS)
Syndicatdes Eleves / 2035 Boul. St. Laurent / Montreal, Quebec / Canada

THE PAUL EMIL EXPERIENCE #1 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 64 pgs.
A great first issue that involves entertaing writing (muck like the stuff in Cometbus), political articles, reviews, a bad attitude, graphics and not one sigal band interview. Looking forward to the next issue!! (MS)
Paul Steffens / 33 Jefferson Ave. / Kearny, NJ 07032

MURDER CAN BE FUN #13 / $1.25 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Great insight into death at Disneyland, train wreaks, plane crashes, and mystery writer Harry Keeler. Morbid, facinating, bloody and very funny. Always good reading! (MS)
POB 640111 / San Francisco, CA 94109

AGAINST SLEEP AND NIGHTMARE #3 / $1.50 ppd.
8 1/2 x 11 - newsprint - 32 pgs.
Mainly a situationist perspective/critique of popular culture, politics and authoritarian myths. The content is mainly text which is fairly easy to digest (unlike traditionlist situationist texts) and incorporates a lot of humor and graphics. One of best lines: "Stop war in El Salvador means wear Birkenstocks." (MS)
POB 3305 / Oakland, CA 94609

BEN IS DEAD #12 / $1.50 ppd.
8 1/2 x 11 - newsprint - 48 pgs.
Not only is this zine going monthly but this happens to be one the best issues to date. The theme for this issue is censorship which is examined through interviews with people involved with records, bookstores, radio stations and publishers. Of course there's some local coverage and reviews plus a short interview with Girl Trouble. Get it! (MS)
POB 3166 / Hollywood, CA 90028

PUPPET PATROL #1 / $2.00 ppd.
5 1/2 x 8 1/2 - offset - 32 pgs.
McRight on! combines music and politics. (Anti-McDonald's graphics pasted up all over, by the way.) There's an interesting article on the history of Palestine and there are several pages of folks speaking their minds on such topics as abortion and multinationals. Fugazi, Shred and Quicksand interviewed here and there's some reviews too. Worth writing to Ireland for. (DE)
Brendan / 5 Glasnevin Park / Dublin 11 / Rep. of Ireland

ARMAGEDDON COMIX / $1.00 ppd.
8 1/2 x 11 - copied - 16 pgs.
Wood pulp, ink and goofy stories in comic strip form. Eve must have some imagination - a dreaming man who has penis babies, a god who gets fucked up in the US, Uncle George and a dog who shoots people with a gun. Pretty kooky and kinda funny too. Cool cover art. (DE)
Eve Gilbert c/o Matt Rummler / 1290 12th Ave #1 / San Francisco, CA 94122

ST@TE CONTROL #1 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 20 pgs.
I suppose the name probably gives this thang away - it's politically oriented. Yep. Anarchy. This is put out by Chris of Resist & Exist. There's an interview with the now-defunct Faust and info on companies that contributed financially to the war, plus anti-vivisection info... and more. There's a cool collage centerfold too. Check this one out. I'm anxious to see future issues. (DE)
POB 6188 / Fullerton, CA 92634

SOCIAL DIS-EASE #16 / $2.30 ppd.
8 1/2 x 11 - offset - 32 pgs.
This used to be called "Anti-System", but this is the second issue as Social Dis-Ease. I never saw it as the prior, but as the latter it sure is swell! There's a great two-page article taken from Zero about anarchy and feminism - gets those wheels upstairs turnin' a bit. There's also letters and reviews and interviews with Salad Daze and Fatal Jelly Space, but the informative and challenging nature of this mag is what really makes it! There's a reason this has been around for 16 issues and that's because it's interesting. (DE)
c/o Anarchy Organisation / POB 14156 / Kilbirnie / Wellington / New Zealand

666 1/2 #8 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
Are you a hard bastard? Get this and Steve will help you answer that question. Once again, this English zine comes out with the smallest type ever (OK, maybe not, but it's close!) and lots of wit! Interviews with Destroy!, Svart Sno, Flame On and Blind Justice, plus there's reviews too. Steve talks more about bike riding and Ernie answers letters with savage honesty. There's tons in here. One of the best things about this mag is the large dose of humor in every issue. If you haven't checked out this zine yet, you oughta give it a shot or you might feel like a real "arse." (DE)
Steve / 111 Farningham Rd. / Caterham / Surrey / CR3 6LN / England

STARK REALITY #3 / 50¢ ppd.
8 1/2 x 11 - offset - 8 pgs.
More wannabe East Bay shiTTT. Main focus on Zak's personal inspiration. Silly I-view with Thanatopis. Dramatic poetry and more shiTTT. A bit on coffee and some classic movie reviews. With only 8 punk packed pages, I'm left wanting more. Hopefully Zak will stick to his word of putting this out monthly. The use of type rather than personal scrawl is only excused by the fact that his mark doesn't quite match up to the legibility of Aaron's. Don't miss this ish, and you might be tempted to join a neeto Membership club, better than Sacto's! (JJ)
c/o ZAK / 1206 Monroe Ave. / So. Milw, WI 53172

CLOWNY TRIX #1 / $1.00 ppd.
7 x 8 1/2 - copied - 36 pgs.
Kinky komix, I-view with Jesse (Blatz), short I-view with Decendents from 1986, great guide to not so great drugs, record reviews with a background of the bands, and an interesting opinion of Jello's "Die for Oil" 7". Not much for your money, but it's pretty punk aside from that. (JJ)
POB 903 / Madison, WI 53701-0903

SPUN #65 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Another fine issue of Spun starring Henry Rollins, Butthole Surfers and the ever respected REM. General zine stuff like tape and zine reviews and lots of ads. Strange, but it sure seems real "blockly" - everything's in boxes and borders. (JX)
2 Shirley St. #3 / Worchester, MA 01610

CRUNCHFACE #5 / $1.25 ppd.
8 1/2 x 11 - copied - 20 pgs.
This zine has interviews with Bowel-Grindmasters and Tony of Face Value. And short columns (MRR style?) from different contributors which are good. (JX)
392 Conmore Ct. / Akron, OH 44311

LEVIATHAN #1 / $2 ppd.
8 1/2 x 11 - offset - 56 pgs.
A kinda peace punk meets satan type of zine with interviews on Born Against, Mindrot, Insurgence, Glycine Max, Disrupt and Neurosis. This is a good issue - lots of stuff in here. (JX)
PO Box 365 / Canal St Sta / NY, NY 10013

(sub)URBAN PROPANE! #1 / $1.00 + stamps
8 1/2 x 11 - copied - 45 pgs.
Major concentration on homelessness. Hints on places to sleep in the So Cal area. Healthy tips for all you current as well as future dumpster divers. This isn't a music fanzine, it's a guide to a way of life. Great story on cross country travel. Personal highlite: masturbation liberation front column. Gives a great perspective on life. Packed with information. Thought provoking reading. (JJ)
POB 4472 / Long Beach, CA 90804-0472

BOMBSQUAD #2 / 1 stamp
5 1/2 x 8 1/2 - copied - 16 pgs.
If you want to promote the new school, sexist, homophobic, ignorant, closed-minded straight edge culture, then get this zine. If you're not, DON'T! This publication consists merely of an I-view with some insanely homophobic (hardliner) guy who does a zine, a couple of band photos and a lot of hate mail. (JJ)
11902 Lanner Place / Laurel, MD 20708-2801

HUNCH #2 / 50¢ + 2 stamps
8 1/2 x 11 - copied - 14 pgs.
I-views with the Melvins and the Creamers. A couple show/record reviews. That's all folx. (JJ)
c/o John Olson / 2117 Rolling Br / E. Lansing, MI 48823

TORN SCROTUM #5 / $2.75
8 1/2 x 11 - copied - 24 pgs.
Did you know that each new Pope has to have his genitals inspected by cardinals to ensure that the Holy Father has well hung testicles? Just one of the many facets of TS along with Hemp facts, assorted stories and mag reviews, art and poetry. This one is damn OK. (JX)
PO Box 1523 / Place Bonaventure / Mont., Quebec H5A 1H6 / Canada

GAGS & GORE #3 / $4 ppd.
8 1/2 x 11 - offset - 44 pgs./ German
Plenty of gags with Lubricated Goat, Victims Family, Slapshot, Dipsomaniacs, Boycott and Pullermann. And more gore with Negazione, Vannilla Chainsaws, Big Chief, Copernicus and Anti-Raucher. Lots of interviews... (JX)
I can't find any fuckin address..

NOTES FROM THE LIGHTHOUSE #1 / $.25
5 1/2 x 8 1/2 - copied - 20 pgs.
Actually, this could be called Notes from the Big House as yet another zine hails from 630 54. This one has rantings on hot dogs, the ABC's, cats, a few collages and cool thoughts from a tree. But the story about the old couple next door has as much to say about life as anything you'd read in a 200 page book. (JX)
Joshua B / 630 54th St. / Oakland, CA 94609

UNDER THE VOLCANO #1 / $2 ppd.
8 1/2 x 11 - newsprint - 16 pgs.
This must be the zine for all the "Harder than you" New York fucks. How do you get off charging $2 for a few pages of newsprint? Oh tell 'em what they get: an interview with Sick of it All (standing tough) at megabuck caroline records. Then a full page ad for em. Did they pay $90 or was it a favor. Of course there's more: the ed thanks the US military for the war in Iraq. Let this one die. (JX)
PO Box 236 / Nesconset, NY 11767

SILLY HORNETS #3 / $4 ppd.
8 1/2 x 11 - copied - 52 pgs/FRENCH
Holy shit, 14 band interviews:MDC, Fugazi, Nomeansno, Victims Family, Plaid Retina, Econochrist, DI, VD, Cynics, GI love, DOA and more. Plus columns.(JX)
1 Rue St Exupery / 69600 Oullins / France

FRONTSIDE #6 / $2.00 ppd.
8 1/2 x 11 - copied - 22 pgs.
Skate / edge thingamajig with a youthful outlook and abundance of computer graphicery (read: all kinds of odd dots trying to pass themselves off as photos!) Still, if you're into the clean-cut / sporty lifestyle they seem to espouse why not take a chance ... on the other hand why not pick up a copy of Baseball Monthly?! (MW)
2214 Lake Forest Ct / San Bernadino, CA 92407

FANZINE REVIEWS

BETTY'S RAG #13 / $.50 ppd.
8 1/2 x 11 - copied - 16 pgs.
Well Betty, you have a mighty fine rag here. Kinda rough and hard to read but fun and interesting. Inside there's the band Narcissism, reviews, letters and classifieds. (JX)
506 Sheridan St. / Rockford, IL 61103

GLUNK #2 / $1 ppd.
8 1/2 x 11 - copied - 28 pgs.
Interviews with Forced Down, Libido Boyz, Bloodline, Reach and Downcast. Issue #2 is a big improvement and one of the better straight edge zines I've seen lately. Good coments on The Hardliners but the editor is confused about socialism. (JX)
3900 Bethel Dr. #203 / St. Paul, MN 55112

GOTHIC #3 / $1.50 ppd.
8 1/2 x 11 - copied - 36 pgs.
Well start off with interviews from Antischism, Media Children, Reaction and Road Whore, then find a full page of these handy 1-800 numbers and then end it all with reviews comments and collages and you have Gothic. Pretty interesting and Monica does a fine job. (JX)
13 Chippewa Trail / Browns Mills, NJ 08015

FLIPSIDE #71 / $2.00 ppd.
8 1/2 x 11 - newsprint - 92 pgs.
Well it's alot like this mag (only glossy), which means it's predictable, stale and boring as fuck. But we still read every issue. And in this Flipside you'll find Helmet, Accused, Aggression, Born Against, Fastbacks, Clycine Max, Hunger Farm, Killing Joke, Loompanics, Skinny Puppy, Weather Bell and the classic LA punk band X. Along with the zine and rec reviews we've all come to love Krk and the others for... Nice to know that when you don't want Coke, there's Pepsi. (JX)
PO Box 363 / Whitier, CA 90608

ANARCHY #28 / $2 ppd.
11 x 17 - newsprint - 36 pgs.
From the people who didn't bring you the government, it's another great issue of Anarchy. With good coverage of the Berlin Squats, an article on the Mid East, the Alternative Media Reviews, an International Anarchy meeting, the anti-war movement/ March in DC, and the letters' section. Lots and Lots of good stuff here for world-wide anarchists and punks. (JX)
C.A.L. / PO Box 1446 / Columbia, MO 65205

SOMEPLACE LIKE EARTH #9 / 50¢ or trade
5 1/2 x 8 1/2 - copied - 24 pgs.
This is cool, but a little hard to describe. It seems that half of this is editorials on topics such as nudity in the media, the theft of investment grade Numismatic material from the archives of a correctional facility (if you don't know what that means, read the article - I didn't know myself, until now), alternatives to the prison system, and the other half is pretty much a catalogue listing of tapes and publications availabe. (Lots of interesting stuff here, too.) Informative, intelligent, and packed with solid facts. (KO)
Chris Caggiano / 1737 Grove St. #1 / Ridgewood, NY 11385

FORNICATOR #1 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
It's hard to convince people that intelligent types listen to grind core. Well, this might help. Another one of those hectic, artsy, sarcastic little ditties that for the most part passes right over my head. "Cool graphics" doesn't quite do this justice. Try "Godly". Be advised to request a Rev. Gary Heidnik poster, as they promise all sorts of fun stuff with it. (KO)
Drain / POB 370577 / West Hartford, CT / 06137 - 0577

FIVE O'CLOCK CHARLIE #2 / $1.00
5 1/2 x 8 1/2 - copied - 26 pgs.
An excellent collection of writings ranging from poetry to personal essays. There's a lot of humor, as well as nostalgia for the simple comforts of childhood. There was a lot of effort put into the layout, giving it a professional look. (KO)
355 62nd St. / Oakland, CA 94618

INTERMISSION #1 / $2.00
8 1/2 x 8 1/2 - copied - 60 pgs.
A photo zine, and a damn good one. Over seventy bands, shot at various East Coast venues. Good pictures, great bands - although too many to mention. Ranges from straight edge to crust punk, there's something for everyone. (KO)
Justine DeMetrick / 77 Park Dr. #12 / Boston, MA 02215

OPEN #5 / stamp
8 1/2 x 11 - offset - 6 pgs.
Personal musings in a homey, fireside manner. These comprise a hunting tale, music of significance to the editor and life on the street. Hell, it's free and has an inky 'hot off the press' smell, so what are you waiting for? (MW)
POB 482 / Paoli, PA 19301

S.R. #2 / $1.00
5 1/2 x 8 1/2 - copied - 28 pgs.
Interviews with Nausea and the Offspring, a twisted story, reviews, collage, poetry and "the usual array of zine shit". (KO)
Zak / 1206 Monroe Ave / So. Milw, WI 53172

PRIMARY CONCERN #6 / $1.50 ppd.
8 1/2 x 81/2 - copied - 60 pgs.
Awe-inspiring, to say the least. Marc's zine is a treat to look at, and a joy to read! There's enough printed matter here to keep you entertained for quite a while. The feature that truly sets P.C. apart is the graphics, you have to see it to believe it.There's an interview with the Accused,(in which Blaine says very little),good zine and record reviews, and some of the most hilarious live show reviews I have ever seen. Then there is about 25 pages of his diary (good reading) and a detailed guide to traveling in Brazil. Best of all- he really did print those little cards we all filled out and sent back from #5. (KO)
Marc Fischer / 234 Lloyd Lane /Phila., PA 19151

ZINE-AGE! #? / free!
5 1/2 x 8 1/2 - copied - 20 pgs.
I think he picks most of the material for this zine out of the trash bin at the copy shop where he works and prints this. He makes it work, though, becuase he is a warm - hearted and twisted little soul who loves to interact with people any way possible. Since it's free, you have nothing to lose by acquainting yourself with this fine fellow. (KO)
459 Ellita / Oakland, CA 94610

LIBERACION #1 / 125 ptas
8 1/2 x 11 - printed - 20 pgs.- Spanish
It's big, it's anarchist, it's animal rights. That's about all I can tell you, except that it looks damn good, and it came in a huge envelope full of anarchist goodies (also in Spanish) that almost made me wish I read Spanish. Also enclosed was another zine that I couldn't understand called Estel Negre- ask about it. They desire communication with Spanish-speaking
Americans. (KO)
Liberacion / Apdo - 226 C. Postal - 07080 / Palma De Mallorca / Spain

JASON UNDERGROUND'S NOTES FROM THE TRASHCOMPACTOR #3 / $1.00???
8 1/2 x 11 - copied - 8 pgs.
Kind of a personal letter from Jason to everybody. He expresses opinions in short editorials, and reviews a few books. He also has an array of interesting trivia to share with us. (KO)
2795 Via Vela / Camarillo, CA 93010

PUNK PALS #17 / 60¢
5 1/2 x 8 1/2 - copied - 18 pgs.
No, I won't shut up about this zine I worry about you, you don't look so good...I think maybe you're lonely, maybe you need some friends, So, send Robert two stamps, a description of you and your favorite bands, then sit back and wait for the excitement of a lifetime. (KO)
POB 13391 / Berkeley, CA 94701

HEAT SEEKER #5 / trade
5 1/2 x 8 1/2 - copied - 16 pgs.
This zine looks like a grubby little xerox job, but it was cool as hell, with some of the funniest stuff I've read in a long time. Lots of attitude and editorial humor. Some reviews and obnoxious, probing questions. I am very wary of vending machines now. (KO)
Glacier #43, SOSC / Ashland, OR 97520

EXEDRA #2 / $1.25 for postage
8 1/2 x 11 - printed - 48 pgs.
I can't help it. The people behind this zine are really trying to make a difference, they have some strong beliefs and I admire them for taking direct action in their lives...but the pious politically correct attitude grates on my nerves. I won't deny they're informative, and this zine is practically a masterpiece in layout, but I feel more alienated than enlightened. However, if you're an anarcho-feminist, or vegan, this could prove to be your favorite new publication. (KO)
POB 410070 / San Francisco, CA 94141-0070

50/50 #2 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 48 pgs.
About the only thing that distinguishes 50/50 from the rank and file is its male swimsuit centerfold and trailblazing Filth interview. Novelties aside it remains formulaic ... you know, White Boy poetry, gig reviews, et cetera. Ok. (MW)
N112 W20903 Mequon Rd / Germantown, WI 53022

LOOK AGAIN #3 / $2.00 ppd.
8 1/2 x 11 - offset - 40 pgs.
An amalgam of NY mosh and cheese metal ... plus all that entails (bared chests, big hair and silly logos). Despite sturdy visuals the subject matter remains a turn off. (MW)
POB 1090 / Hudson, NH 03051

SEE THROUGH HEAD #1 / $2.00 ppd.
8 1/2 x 11 - copied - 32 pgs.
Well, it's kinda straight-edge, but since it's not from New Jersey, it still manages to be pretty cool. There are interviews with Quicksand, Older Than Dirt, No Comply that I couldn't really follow, some reviews of books, but NO record reviews! Recipes and animal rights stuff, too. (KO)
62 Weymouth Bay Avenue / Weymouth / Dorset DT3 5AB / England

KOAN #2 / $1.75 ppd.
8 1/2 x 11 - printed - 14 pgs.
I hate to sound like an uptight feminist, but I've gotta say it - this zine gives me the creeps. My labia is not a camel toe, I don't fantasize about being raped, and I don't see why Madonna would ever suck such a little cock. Aside from that, there is some interesting reading material here, especially about technology, and the aesthetics of "performance art". (KO)
PO BOX 18278 / Washington, DC 20036-8278

LANDSLIDE #1 / $1.50 ppd.
8 1/2 x 11 - offset- 48 pgs.
BIG TYPE for straight edgers with bad eyesight, I guess. Interviews with Amenity, Face Value, & others of the genre, also reviews and columns. Could have saved half the paper by using a normal typeface. Oh well. (KC)
1500 Hazel Ave./ Chesapeake, VA 23325

MUSTARD GAS #2 / 3 - 29¢ stamps
8 1/2 x 11 - copied- 14 pgs.
Very brief interviews with Act of Faith & Destroy fill a couple of the pages. Other pages fill up with short editorials on things like religion and homophobia, and more typical reviews. Kinda slapped together-looking. (KC)
8680 The Fifth Green / Atlanta, GA 30350

DRASTIC SOLUTIONS #4 / $2.25 ppd.
8 1/2 x 11 - offset- 40 pgs.
"This magazine was printed on 100% post-consumer recycled paper with vegetable-based ink." Pretty politically correct. Columns on the Gulf War, Israel & Palestine, etc., as well as interviews with Fuel, Oi Polloi, & Bliss all in a nice, clean, well-produced format. (KC)
2 Embro Dr. / Toronto, Ont. / M3H 2M8 / Canada

BOUNCING CASKET #1 / $1.50 ppd.
8 1/2 x 5 1/2 - copied- 12 pgs.
Okay punk layouts for such a little thing. Interviews w/ the Fiendz, the Undead, & Ag. Front, comics, & stuff fill the pages. (KC)
104 Wilkinson / East Prairie, MO 63845

COFFEE...LIFE'S BLACK BLOOD #1 / 50¢ ppd.
4 x 5 - offset- 20 pgs.
A pamphlet filled with dabblings and doodlings on coffee mostly waxing poetic. If you're a java fiend, you might find this cute. (KC)
2288 Hawk / Simi Valley, CA 93065

M4 #5 / $1.50 ppd.
8 1/2 x 51/2 - copied - 18 pgs.
Thrown together layouts, typical interviews (Grog, Despised), couple reviews, & an article on how to produce your own record. Australian scene report, too. (KC)
25 Dominic Pde / Melton 3337 / Vic. / Australia

STONK*AGE # 2 / $4.00 ppd.
8 1/2 x 11 - printed - 30 pgs.
A pretty basic punk zine here with all the features covered: interviews (Sloppy Seconds, Cowboy Killers, etc.), zine, film, tape, record, and show reviews, scene reports, etc. It has okay layouts, a decent variety, and it's overall punk rock so...keep up the good work. (KC)
756 St. Johns Rd / Clacton - on - Sea, Essex CO16 8BN / England

OX #8 / $4.00 ppd.
8 1/2 x 11 - printed - 56 pgs. - German
This one includes a free Blatant Yobs/Neanderthal split 7" so look to the record review section for that. I can't read a word in this zine being that it's all in German. It looks good though, b/w glossy cover, very Flipside-looking layouts, containing interviews with Vision, Hippycore, Bullet Lavolta, & others. Sometimes I kinda wish I was bilingual. (KC)
Joseph/ Boismard - Weg 5 / 4300 Essen 14 / Germany

TRUST #27 / $4.00 ppd.
8 1/2 x 11 - printed - 68 pgs. - German
A horrible photo graces the cover, but the insides look quite good. Frustratingly all in German so I can't tell you a damn thing about the content other than the fact that it features interviews with Poison Idea, Citizen Fish, etc, lotsa record reviews, too. The magazine seems very well-produced, but...I can't read it. If you can, then get it. (KC)
Salzmannstr. 53 / 8900 Augsburg / Germany

SMASHING THROUGH #6 / $1.50 ppd.
8 1/2 x 7 - printed - 20 pgs.
The skin'n'bones of a punk fanzine: interviews, record reviews, and silly stuff. Not too bad at all really. Amusing Tesco Vee interview. Everything is pretty brief, but that's okay. I think it's okay anyway.(KC)
POB 1014 / Yonkers, NY 10704

ROTTEN FRUIT # 6 / SUBTERRANEAN #5 / $2.00 ppd.
8 1/2 x 5 1/2 - copied - 36 pgs. (18 each)
RF# 6 is the first half, pretty basic punk fanzine with Yuppiecide and Nausea interviews, reviews, poetry, and isn't too bad, though basic. Half #2 is SUBTERRANEAN #5, an odd personal blast of rantings, art, and repetitiveness from high school kidz hip on funk. It's not bad, just weird. (KC)
1058 Beddingfield Pl / Westerfield, OH 43081

KRYLON UNDERGROUND - Apr 91 / $1.00 ppd.
8 1/2 x 5 1/2 - copied - 28 pgs.
Weird, but not too arty zine that has a lot of poetry, writings, and articles that seem to come from an off-center focus (I don't even know what I mean by that). Has a good interview with Tesco Vee, too. Covers a lot of ground - mostly non-music oriented. It also covers a lot of ground if you throw it across the room because it's not stapled together. (KC)
POB 5830 / Bethesda, MD 20824

AMOK #13 / $4.00 ppd.
8 1/2 x 11 - printed - 64 pgs - German
This zine is almost completely in German (except for an occasional record review), and, not being able to read a lick of German,...a lick, I say...I'll just tell you that it looks pretty well done with good layouts and a variety of interviews (Oi Polloi, Slapshot, Accused...), comics, reviews, etc. though it seems to cover more metal genre groups...but I can't say for sure since...it's in German. Cool. (KC)
Trisstrabe Ng / 6700 Ludwigshaten / Germany

SLUG & LETTUCE #20 / sase
large - newsprint - 4 pgs
This is one big piece of newspaper with a lotta reviews & classifieds, and photos. Kinda neat for free, so...why not?(KC)
POB 2067 / Peter Stuy. Stn. / NY, NY 10009

MARCHING FOR TRASH #2 / $ 1.35 ppd.
8 1/2 x 5 1/2 - copied - 32 pgs
Here's an odd one, not a bad one, but an odd one, featuring interviews with people named Chuck, recipies, & a Go! tour diary. You'd think about flipping through it, but most of it drops names of people that I don't know who they are throughout. Kinda personal and esoteric if ya know what I mean. If I knew all his friends it might be interesting to read about this, but...I don't know...(KC)
20-21 Utopia Pkwy / Whitestone, NY 11357

ACTIONS OF REBIRTH #3 / $2.00 ppd.
8 1/2 x 11 - copied - 20 pgs
Interesting and pretty diverse, this mag covers subjects from flag-burning, cyberpunk, & Discordianism to interviews w/ Kismet H.C. and Boiled Angel magazine. Okay, maybe that's not super diverse, but it is interesting and well-thought-out. Graphically, it's pretty okay, too. Worth seeing.(KC)
Apostolopoulou 56 / Halandri 15231 / Athens, Greece

GRINCH ZINE #2 / $2.00 ppd.
8 1/2 x 5 1/2 - copied - 78 pgs.
This here zine is pretty cool. It's your basic punk zine with interviews (Bad Religion, Cringer, etc.), articles/opinions, reviews, photos, & nonsense. On the whole, it's most amusing, not to mention the little flag-burning kit that's included. All in all, a really decent rag, ya know? (KC)
2 Knox Terrace / Totowa, NJ 07512

EVERYTHING RE NOTHING #4 / $1.00 ppd.
8 1/2 x 11 - copied - 18 pgs
Poetry, art, choppy, sloppy looking. Also an interview with Neanderthal Sponge and articles/comments on an art show. I don't know.(KC)
3285 Kodiak St. / Ottawa, Ont. / KIV 757 Canada

NAKED AGRESSION #1 / $1.00 ppd.
8 1/2 x 11 - printed - 20 pgs.
Short articles on GG Allin, Ag. Front, & others Mostly metal though, clear, dull layouts, and reviews. Hard to appreciate.(KC)
POB 226 / Bensonville, IL 60106

RAGNAROK #4 / $1.50 ppd.
8 1/2 x 5 1/2 - copied - 40 pgs
Once again, a zine covering all of the bases (basics) - interviews, show reviews, plus cartoons, a story and a scene report. Not bad, not great, not unusual.(KC)
POB 29274 / Cleveland, OH 44129

INTENSITY #3 / $2.00 ppd.
8 1/2 x 11 - copied - 40 pgs
Inside this one resides interviews with Game For Vultures, Comb, Derelicts, & more "plus a bozack of recrod reviews.", and these are long record reviews that take up 1/2 the pages pretty much. (2 to a page about - how's that for long?) Oh, it's okay, a bit long-winded, but okay. (KC)
2502 W. Opal St. / Pasco, WA 99301-3352

BUTT UGLY #4 / 3-29¢ stamps ppd.
8 1/2 x 11 - printed - 32 pgs
Articles (editorials), reviews, interviews (Uncle Smooth, Holocaust,...) all are present and accounted for, not to mention the scene reports (I asked you not to mention them, 99). This zine is pretty well done, intelligent, and visually swell. A nicey. (KC)
701 S. Grand Ave. / Waukesha, WI 53186

BLUE RYDER #17 / $3.00 ppd.
8 1/2 x 11 - printed- 36 pgs
The cover says it all: "Information, Opinions, Art, & entertainment. Excerpts from underground, alternative, small press & micropress publications." There's stuff in here that merits a look-see.(KC)
POB 587 / Olean, NY 14760

NOISE FEST #2 / $2.00 ppd.
8 1/2 x 5 1/2 - printed - 36 pgs
A decent zine in you basic punk rock format. Features such as interviews (Meat Shits, Anal Cunt), reviews, editorials. Not amazing, but good.(KC)
15 Ashbourne Gdns / Bradford , BD2 4AE, W. Yorks UK

PSCHITT #4 / $2.00 ppd.
8 1/2 x 12 - offset - 28 pgs.
A many faceted look at current affairs and the world stage (political rather than theatrical). The approach is both even handed and free from jargon while the subject matter (International Monetary Fund, gay rights, paganism, et al) is explored from the personal perspective. Intercut are some funky cartoons ... and things. A pleasant antidote to the musical monopoly. (MW)
POB 148 / Belfast / BT 1 / N. Ireland

EAT SHIT #5 / $2.00 ppd.
6 x 8 1/2 - offset - 28 pgs.
This issue is on form, as usual, with articles on the Poll Tax, the police force and censorship in Northern Ireland. It also has some full page graphic type things, reviews and shit, and stuff on Conflict and The Ex. Therefore nothing too unexpected or groundbreaking but it's still one of the better UK 'Fight Back!' zines. (WW)
Box 8 / Greenleaf Bookshop / 82 Colston St. / Bristol / UK

POPPIN ZITS #8 (lite) / ? ppd.
8 1/2 x 11 - offset - 12 pgs.
Tedious collage of industrial artefacts, text-book science and pornography. If there's a point here I missed it by a long chalk. (MW)
1800 Market St #141 / San Francisco, CA 94102-6227

STORM WARNING #18 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 32 pgs.
Unaligned newsletter by, for and about war veterans. Number 18 sees particular emphasis on military doublespeak and media manipulation during Desert Storm. The experiences of Vietnam vets and GI resistors are also widely discussed, along with regular features and words of support and solidarity. Straight from the horse's mouth. (MW)
4710 University Way NE #1612 / Seattle, WA 98105

SKRAG RAG #1 / $1.30 ppd.
5 1/2 x 8 1/2 - copied - 48 pgs.
Bitty copy shop creation with no real emphasis or direction. Slap-me-down graphics and short paragraphs relay the info, some of which you'll see elsewhere ... and some not. Wannabe urban guerillas please note the improved molotov cocktail technique. (MW)
500 Jefferson #17 / Eugene, OR 97402

SCREAMING FOR A CHANGE #4 / $3.00 ppd.
8 1/2 x 11 - offset - 48 pgs.
Part Euro thrash machine, part religious manual - unusual bedfellows. The editor's really got the hots for Christianity and writes pretty extensively on his chosen faith. I have a hard time with the biblical thumping. Sure to spark debate. (MW)
Gripari 13 / Pattisia 111 41 / Athens / Greece

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X	WILD THING 12"	$30.00
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WHIPPING BOY	SOUND OF NO HANDS CLAPPING	$25.00
WILLFUL NEGLECT	JUSTICE FOR NO-ONE	$25.00
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RAPEMAN	INKIS BUTT CRACK SUBPOP	$80.00
DWARFS	SHES DEAD WHITE VINYL SUBPOP	$30.00
MISFITS	NIGHT OF THE LIVING DEAD (ORIG)	$110.00
MISFITS	HALLOWEEN (ORIG)	$70.00
GERMS	LEXICONDEVIL (ORIG)	$120.00
NEGATIVE TREND	7"	$100.00
CRIPPLED YOUTH	JOIN THE FIGHT	$35.00
UNITY	YOU ARE ONE	$25.00
VICE SQUAD	STAND STRONG E.P.	$35.00
DEAD BOYS	TELL ME	$40.00
GOV. ISSUE	MAKE AN EFFORT CLEAR VINYL	$30.00
YOUTH OF TODAY	CAN'T CLOSE MY EYES E.P.	$25.00
SUBHUMANS	RATS E.P.	$40.00
SUBHUMANS	DEMOLITION WAR E.P.	$30.00
SUBHUMANS	RELIGIOUS WARS E.P.	$20.00
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GREEN HELL SPECIALIZES IN THE RAREST PUNK METAL, NEW WAVE AND CLASSIC ROCK CALL OR FAX FOR DETAILS OF WHAT WE HAVE ON YOUR FAVOURITE BANDS

WE'VE GOT LOADS MORE MOUTH WATERING ITEMS BUT ITS INCREDIBLY BORING WRITING ALL THIS OUT, SO IF YOUR LOOKING FOR SOMETHING SPECIAL PHONE + ASK WHY DONT YOU AND JUST REMEMBER THAT RECORDS ARE BETTER THAN MONEY COS PLAYING CASH ON YOUR TURNTABLE WILL WRECK YOUR STYLUS SO SEND THAT DULL MONEY TO US AND RECIEVE SOME DECENT MUSIC.

PLUS THOUSANDS OF T-SHIRTS, STICKERS L.P.S C.D.'S AND SINGLES OF ALL YOUR FAVOURITE PUNK BANDS.

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40 WORDS $2, 60 WORDS $3 MAX-CASH ONLY!!!

PSYCHOTIC INVADERS From Outer Space wanted! Do you dig the same cool music like I do? If you're into the 50's rockabilly/hillbilly music, 60's instrumentals, surf-garage punk and you love trashy/R. Meyers movies and H.P. Lovecraft novels, then drop me a line. I like to exchange records, tapes, books, etc. Write to: Dino Koftis, Gerigasse 2213, A-1030 Vienna, Austria.

GAY TEEN SKATE PUNK would like to correspond by letter or phone with similar types from anywhere. I'm into punk, hardcore, and travelling. Private. John PO Box 863, Station C, Kitchener, Ont., Canada N2G 4C5

THRASHER MAGAZINE back issues for sale: Dec '85 - June '89, Thrasher Comics #1-3: $3 each. Best of - Winter '88: $4. U.S. orders only. Send check or money order to Mateo Yanes, PO Box 665, Freedom, CA 95019. If into comics ask.

HEY PSYCHO- AND ROCKABILLYS! I have lots of very rare British and Eropean psycho records to trade, like Meteors, Batmobile, etc. I'm looking for people who would like to trade or sell me American pressings of Stray Cats vinyl. Contact me and I'm sure we can make a deal! Please write to: Anna Takac, Hohenstaufenstr. 37, 1000 Berlin 30, W. Germany.

DON'T CONFUSE OTHER SCROTAL zines with the original bag mag — Torn Scrotum #4 is out now! Accept no substitutes! (Like Scrotum, Scrotum Zine, etc.) Get it while it reeks! $2.75 ppd. T.S. / PO Box 1523 / Place Bonaventure / Montreal, Quebec / H5A 1H6/ Canada.

TORN SCROTUM #4 OUT NOW! Legal Highs, Modern Vampirism, A Heroin Induced Nightmare, Boycott Cop Culture, original art, poetry, and Jesus with big dick! Lots more! $2.75 ppd. T.S. / PO Box 1523 / Place Bonaventure / Montreal, Quebec / H5A 1H6 / Canada.

MEDIA CHILDREN 5 song EP, "But Still They Ignore" available for $3.00 ppd. Time To Unite #21 soon to be out-dealing entirely w/Sexism (free with 4 stamps). Mass Media - Media Children, P.O. Box 2692, Costa Resa, CA 92626.

LP & CD, YO! The bafoons who think that punk is dead should visit Montreal, Quebec. There they will find Shlönk! and see that a new generation of punkers have grabbed the torch. Shlönk were accepted with open arms by the NYC scum rock scene when they played shows with Lunachicks, Alice Donut, GG Allin, Da Willys and others. Four rocking women play guitar, two basses, drums, with a crazy 1/2 man, 1/2 what-ever sings. The band has only desire to kick ass!!! Write us c/o Lucinda 5394 - St. Urbain Montreal, PQ, H2T 2X1.

HARDCORE, STRAIGHT EDGE & NOISE, vinyl and CD's. Lots of 7", limited pressings and out of print rarities galore. Send us a stamp and we'll send you a list... Two stamps, two lists. Buy something and the lists are free. Roughly one every two to three weeks. Vinyl Ink, 955 Bonifant St., Silver Spring, MD 20910.

IS THERE ANYBODY OUT THERE who knows or has any back issues of Outlander (2-10) from Dark Horse Comics? I'm going insane and can't seem to find them so if anyone has these numbers please write to me. I'm also looking for all kinds of Japanese comics and videos. Claude, 4442 Adam, Montreal, Que, H1V 1T6, Canada. Long live the Misfits and I'm looking for anything by Alien Sex Fiend.

WANTED Trash Brat videos, live tapes and pictures (especially the 12/15/90 show). Write to John Beswick, 11629 Frazho, Warren, MI 48089.

BOILING POINT #5 OUT NOW. 48 pages of illumination. Articles, interviews with Amenity and four of Seattle's hottest bands - Hammerbox, Galleon's Lap, Soundgarden and Treepeople, and other assorted mumblings. Comes with a special zine only limited edition Amenity 7". $4 ppd/$6 overseas. Check or money orders payable to Dennis Cheng. PO Box 21281, Seattle, WA 98111.

NEW ON BATTERY Records: 4 song Amenity 7" it comes inside Boiling Point fanzine #5. This 7" is a demo Amenity recorded in 1989 with Greg (ex-Brotherhood, Statement, etc...) on 2nd guitar. It's $4 postpaid. Also out the re-press of the Statement 7" on groovy grey vinyl. $3.50 postpaid. Send all to: Battery Records, PO Box 21281, Seattle, WA 98111. Check, MO's payable to Greg Anderson.

FOR TRADE: Minor Threat "Filler" 7", "Unsafe at Any Speed" comp, Sleepers "Mirror Theory", Zounds "Demystification", BGK "White Male ...", Atilla 7" (Fish Ranch Recs), YDI "Black Dust" LP, Stalag 13, YOT, Poison Idea, Murphy's Law, FUs, Misfits. Bootlegs, FOD "Love Songs" 7", FUs "Kill for Christ" (X-Claim), Stupids "Violent Nun" 7", and more ... Send trade list. Wanted: Unit Pride or any Wishingwell t-shirts. Hans J, Demeesterstraat 33, 8800 Roeslare, Belgium.

VIDEOS FOR SALE OR TRADE: 100s to choose from. Mudhoney, Nirvana, Dwarves, Nick Cave, Skinny Puppy, Laibach, Plasmatics, Dead Boys, Ramones, Battie Smith, GWAR, Janes Addiction, RHCP, Misfits, Dead Kennedys, Fugazi, GG, Rollins, Iggy, Thunders, Siousxie, Cramps, Social Distortion and many, many more. Also many cult films. Write to: Merle Allin, 298 Mulberry St #7D, New York, NY 10012. Or call (212) 274 0803. Traders send list.

PUBLISHERS WANTED: Any zine interested in anti-war, environmental, anti- authority, political and anti government literature (poetry, articles, etc) write to: Dan Marshall, 39 Country Club Rd, Torrington, CT 06790.

ATTENTION BANDS: Local Chicago punk is doing a radio show for punk/HC music, so send any demo tape or record to Brad, PO Box 384, Spring Grove, IL 60081. All sent to me will receive airplay. Thanx.

YO BANDS CHECK THIS OUT!! Flint, MI band The Will is looking for show trades in East Midwest. Interested? Write to The Will at G-4225 B4 Miller Rd Suite 107, Flint, MI 48507. Not interested feel free to write anyway.

FOR ALL THE FRIENDSHIPS I've fucked up in my depression ... Lisa, Sadie, Julianna ... even Sherri and Brian ... I'm sorry. Please believe me. And Stephanie ... thankyou for being so patient with me. I love you. Chris.

WANTED: Rezillos "Mission Accomplished" and singles on Sensible, that Wire 12" on Rough Trade, Freeze "Tourists" 7" and Erazerhead 12 and 7"s. I've got tons to trade, so lets haggle. Norm Hahn, 2110 Simon St, Philadelphia, PA 19124.

FOR SALE: Halo of Flies "Rubber Room" $250, "Snapping Black ..." $175, "Circling the Pile" $150, "Richies Dog" $150, Weirdos "Solitary" $150, Drunks w/ Guns "Fetishisms" $100. Money order to Dan Gannon at 2612 15th Ave, S. Mpls, MN 55407.

RECORD SALE: New Spring catalog with 1000 rare records and lowered prices. Boston HC, Sub Pop, Touch and Go, DC, Oi, Dangerhouse, Misfits, Meatmen, DYS, YOT, SOA, GI, Stranglehold, Bad Religion, Minor Threat, Last Rights, SSD, Necros, 7 Seconds, CIA, Chiefs, Iron Cross, Mob, Crucial T. Stamp or IRC to: Grand Slam Records, 77 Park Drive Apt 5, Boston, MA 02215.

FOR SALE: Fix "Vengeance", Zero Boys 7" and 12", Dicks "Police", Big Boys - everything, Misfits "3 Hits" (white), Bad Brains "Pay" (original), Toxic Reasons "War Heros", Koro 700 Club, Bad Religion 7", DRI 7", Fugazi - Sub Pop (green), Really Red 7"s and 12"s, Tesco Vee "Forced Exposure", Dils, Yes LA, Heart Attack, Rapeman, SOA (green), Unity (blue), etc ... Grand Slam Records (address above).

MISFITS SALE: Over 50 Misfits, Samhain and Danzig records for sale. Originals, colored, bootlegs and videos. "3 Hits" (white), "Die, Die" (white), "Earth AD" (purple), "Horror Business", "Wolf's Blood", "Evil Live" (Fiend Club), "Legacy" (white), "Evil Live" (green), "November" (orange), "Rekcus" (black), "Unholy Passion", "Marilyn" (purple), "Bullet". Plus tons more. Send stamp or IRC to Grand Slam Records (address above).

POOTLY NAUTCH sincerely apologises to the people of Rockford for cancelling the 02/23 show. Band hostilities precipitated an impending break up, which unfortunately happened before the above gig. We will take up a collection to help defray any promotion expenses. Sorry.

IT'S AVAILABLE a comp. on tape (90 min.) of Italians underground bands for 5 USD ppd everywhere!! We need bands for inter. comp., so send your demo plus info to: 2 Ugly Things Tapes, c/o Marco Castelli, Via Pergolesi 8, 20052 Monza (MI) Italy. Distributors needed, radio shows in Europe!!

ROB W. from Griffith, Indiana and all friends of Lew Brickhate, please record your addresses and phone numbers. I lost my address book. Thanks. (708) 848 6977.

SOUL ASYLUM: WANT tapes (radio shows, interviews, live audience recordings), poster, pictures, etc. Especially looking for Made to Be Broken t-shirt (x-large), "Tied to the Tracks" 7", singles from Hang Time, and other rare shit. Will buy or trade. same goes for Meat Puppets stuff. Mark S., 1514 Jefferson St., Madison, WI 53711

AUCTION/TRADE: 7"s: H. Flowers "Six", Stretch Marks, Lost Cause (red), Big Gulp, Alley Cats "Nothing", V. Commandos "Frisbee", YDI, Vertigo "2 Lives", Release "Pain", R. Peni boot, Catatonics, ROTA "Innocence" B. Wizard 45, COAC "Spread" MRR "Turn" comp. 12"s: N. Drivers 1st, G River "Rehab" (green) Dwarves "Toolin'", Killdozer 1st lp (Bone Air), Wipers "Over" (orig) UXA (promo), MOB "vs", N. Death lp w/ 7", Sacrilege "Behind" - Chris, 80 Birch Rd., Watertown, CT 06795 - include stamp please.

"NABATE" here; we're putting out our 2nd vinyl, which is the debut single of Revulsion (Norwich-UD). 11 Min. of intense and very tuneful punk-hc with lyrics about revolution (wot revolution?!) & (physical) revenge, no slogans. Anyone interested in distributing some please write, this is a DIY release. (it's $4 ppd, $20/£10 for nine). thanx. Nabate, BP92, 4000 Liege 1, Belgium..

MISFITS - Compilation LP, French on Wolfbane Rec. (different black/white cover). DRI - Dirty Rotten 7" (22 songs Dirty Rotten 1983). Excellent condition. Anybody in the world make an offer. Netherworld, c/ o James, PO Box 3162, Montebello, CA 90640.

SQUIRREL BAIT, does anyone remember them? I'm looking for anything by them! Live tapes, demos, videos, shirts, anything. The same goes for Rites of Spring, Fury(D.C.), Faith, Bells of Insurrection (D.C.), Happy Go Licky, Pitchfork. O.K.? Please write: Kid Dynamite: PO Box 21281, Seattle, WA 98111.

THUNDEROUS SONIC DIRGE from Chicago's best kept secret MOPPE. Ultra limited edition of 300 on colored vinyl. 2 song 7"er. Available in mid-May. $3 post-paid U.S. and $6 overseas. Rusty Cow Records, PO Box 55072, Indianapolis, IN 46205

WITH AUTHORITY, SYSTEM Screwed EP is available now on screaming blue vinyl in a limited edition first run of only 300! Catch this Bloomington, IN band on their second release while you can! $3 post-paid U.S. and $6 overseas. Rusty Cow, PO Box 55072, Indianapolis, IN 46205.

I'M COMING TO U.S.A. next Sept/Oct and need info about cities, states, prices, etc. Can Give you info about Europe. Need also places to stay: squats & universities. Write to: Marco Castelli, Via Pergolesi 8, 20052, Monza (MI), Italy. I'm organizing an internat. Meeting in Paris this July!! Write me!!

INTERNATIONAL ADDRESSES LIST the zine. For the alternative traveller with ads from all over plus travels, cities & rock scene reports, tips & comments and more. Send your address and contributions to: Marco Castelli, Via Pergolesi 8, 20052 Monza (MI) Italy. Only 2 USD ppd everywhere.

I'M LOOKING FOR an XL Judge New York crew shirt. Will pay $20.00 for it. Also will buy Revelation and Schism stuff. Write Chris, 41 Murray Lane, Guilford, CT 06437.

INTERNATIONAL CONTACT zine #4 out now! Lots of ads and reviews, $1. Rodent Productions needs bands for comps. Write for free catalog. Rodent Productions/ICZ, 1045 Haman Way, Roseville, CA 95678 USA.

THE COMMONWEALTH is a band from the D.C. area. We made a 3 song 7" a while back and ore too stingy to put another ad in this zine so this will have to do! It's called Nomava and if it's not in your local music emporium you can get it for $3.50 ppd. from Free Thought / 5219 Wyoming Road / Bethesda, MD 20816 / USA. Checks/MO's out to "Eric Smith."

SEALED PINK COVER "Walk Among Us" on Ruby. Never been opened or played. Bids in two months from this MRR-Ken 222 Green, Auburn, AL 36830 (205) 826-1566. Will help finance South Shall Burn Again Records.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

WANTED in mint condition: Germs "GI" w/lyric sleeve, Big Drill Car/Chems "Surrender" 7", Forgotten Rebels "Pride & Disgrace" LP, Necros, "Conquest for Death" LP, also any Nirvana, DOA, Subhumans (Canadian) or Fluid. Write to: Trevor 221 Guelph Cres., Saskatoon, SK S7H 4P9

THE COMMONWEALTH U.S. tour in July/August. Wanna help? Call Dave at (301)776-2885 after 5. Gracias + Smolte Phlox.

CHAPTER III RECORDS is currently seeking some responsible people to represent our record label. You will receive all kinds of free goodies and money. We need people from the following cities: In California - we need people from Berkeley, Hollywood, San Francisco, and Sacramento. In Oregon we need someone from Portland. And in Washington we need someone from Seattle and Tacoma. Just sent us your name, address, and phone number to: Chapter III Records, c/o Tower 666, 5625 N. 19 Ave., Phoenix, AZ 85015.

MISFITS - Bullet 7". We have a limited quantity of an excellent re-pressing of this classic ep. Has original sleeve artwork. Only $8 postpaid US, $10 overseas. If we run out, money will be promptly returned. Money order or cash to: A. Martin, PO Box 151244, San Diego, CA 92175 USA

PUNCHLINE RECORDS is now called REDEMPTION records, 206 Timber Drive, Council Bluffs, IA 51503.

INTENT LONGSLEEVES two-sided, three colors, XL only $12 U.S....$14 world...PO Box 530426 Austin, TX 78753.

S.E. HARDCORE pictures wanted for upcoming photo zine. Will trade Redemption vinyl or will pay cash for those photos we use. Redemption Records, 206 Timber Drive, Council Bluffs, IA 51503.

INTENSITY ## is out now, featuring interviews with Cannibal Corpse, Tad, Big Satan Inc./Dashboard Hulagirl Records, Comb, Game For Vultures, and other nonsense. 40 pages, $3 ppd. John Book, 2502 W. Opal St., P

GERMAN IN N.Y. staying for about 2 weeks in NY/NJ. Everybody who is interested in meeting, staying together, gigs...Please write. Need contact and places to stay. Markus Mainka, Karl-Legien-Str. 4A, 5810 Witten 3 W.GERMANY.

BIG COLLECTION UP FOR TRADE: Tons of UK-Anarcho HC (Discharge, Anti System, Varukers...), Japanese stuff (Swan KYS, Execute, Gastunk...), Thrash (Heresy, F.O.G., N. Death), tons of 77 stuff (Damned, Sham, 999, SLF...) and tons of bootlegs. Wants: DOA/Early T + G/ AOF/ Dischord/ G. Green 7"s and tons of more lists...to: Markus Mainka, Karl-Legien-Str. 4A, 5810 Witten 3, W. Germany.

LOOKING FOR VIDEOS, LIVE TAPES, interviews, photos, flyers of the Cro-Mags. Want anything that has to do with this great band! Also looking for stuff from Absolution - Both World - Quicksand - Underdog. Scott, 2901 Chester St., Oceanside, NY 11572.

ALL ORIGINAL 7"S, best offers take: A.O.D. - Let's Barbeque; Artificial Peace/Exiled; C.F.A.; Clitboys - We Don't Play...; Crucifix - 1984; D.R.I. - 1st; Double-O; Necros - Conquest...; Social Unrest - Making Room...; D.O.A. - Prisoner, and - W.W.3. Brian P.O. Box 891, Stations E., Victoria, B.C., V8W2R9, Canada.....

THRASHER MAGAZINE BACK ISSUES FOR SALE: Dec. '85 - June '89, Thrasher Comics #1-3; $3 each. Best of - Winter '88: $4. Order at least 3 items. U.S. orders only. Send check or money order to: Mateo Yanes, P.O. Box 665, Freedom, CA 95019. If into comics ask.

WANTED: Monster Magnet "Forget About Life, I'm High On Dope" cass., If I can't get the original it would be great if someone could copy it for me. I've also got a lot of records for sale/trade. Write to: Mattias Bendrich, Engernweg 45, 4790 Paderborn, Germany...

RARE RECORDS for sale. Late 70s/early 80s. Buzzcocks, Dickies, Cramps, Pagans, Misfits, Dils, Discharge, PIL, European X-core, much more. Zines for sale too: Flipside, Slash, Zigzag, NY Rocker, etc. Send SASE for list. TomMiller, 2977 W. 32, Cleveland, OH 44113. (216) 651 3842.

WANTED: Stimulators - "Loud, Fast rules" 7"; Bobby Sox - "Hate in the Eighties" - 7"; Misfits - "3 Hits" (white) - 7"; Dicks - "Hate the Police" - 7"; More... send want/trade lists. Mickey, 19320 Stillmore St., Apt. 116, Canyon Country, CA 91351.

WITH AUTHORITY looking for shows throughout the midwest, east and in the central south states. Also, new 7" "System Screwed" out now. Still available the first 7" "Feel the Pain" on red. Each $3.75 ppd. or both for $5.00. c/o 16 N. Grant #8, Bloomington, IN 47408. (812)332-3882.

STAMP COLLECTORS: Do any of you punx out there in Maximumland collect stamps? Roadkill has quite a pile of foreign stamps (almost all canceled) from mailorders the last two years. Send an SASE and some proof that you're a true philatelist to: Roadkill Records, P.O. Box 477175, Chicago, IL 60647.

FREE PUBLICITY: Bands and zines, send us as many stickers as you'd like, and we'll put them in our mail-orders (people often ask for stickers so we're always running out). Sorry, but we can't mail out actual zines due to the excessive cost. Mail stickers to: Roadkill Records, P.O. Box 477175, Chicago, IL 60647.

ATTENTION NYC BANDS! I'm a local artist/photographer eager to work with local alternative bands. We can work together on any specific ideas you may have in mind. You pay no photographer fees. You give me your time and you get photographs to promote your band. Send postcards to: Sam c/o Toolbox Productions, Box 205, Prince Sta., NYC 10012.

"THE WORLD WIDE STUPEFACTION OF THE MASSES at the hands of artistic, religious & political swine can be stopped only by the most brutal utilization of all available weapons... All kinds of revolt are welcome; only in this manner will this insane society, product of primeval madmen, finally collapse..." (Otto Muehl)...For a catalog of records, fanzines, and hordes of other shit send $1 (U.S.), 3 IRC (world) to: Pogo On Your Fucking Face Distribution, c/o Freddy The Bastard, P.O. Box 14932, Gainesville, FL 32604.

WANTED: Still looking for and will pay reasonable prices for the following: Varukers "Another Religion Another War" 12", Social Unrest "Making Room For Youth" EP, Halo of Flies "No Time" 7", Articles of Faith "What We Want Is Free" Ep, Articles of Faith "Wait" EP, Chaos UK "Loud, Political & Uncompromising" EP, Chaos UK "Burning Britain" EP, Agent Orange "Bloodstains" EP. Freddy, P.O. Box 14932, Gainesville, FL 32604.

RECORDS FOR SALE: Hardcore, punk, metal, alternative, all other types of music. LP's, 7", cassettes, CD's. Misfits, Minor Threat, Sub Pop, Violent Children, Sham 69, Undead, Kraut, DRI, Neos, Youth of Today, Blisters, Stiff Little Fingers, Subhumans, much more! Write or call for free catalog. Ask for list of live tapes. Leftside Records, 899 Magie Ave., Union, NJ 07083. (908)558-0876.

WANTED: POMPEII 99 "Ignorance is the Control" EP & LP, The Mad 7"s, Trip 6 7", Heltir, Christian Death rarities, Wolfpack LP & t-shirt, Youth Brigade/Vicious Circle LP, Heart Attack "God is Dead" 7", Maximum Penalty 7", YDL 7", Underdogs (UK) 7". Trade = Jerry's Kids x-claim, Pittbull 1st 7", Youth Brigade & others. JB, 38 Larch Circle, Belmont, MA 02178.

LOOKING FOR: Corrupted Morals "Think About It" 7", Ignition (flexi), Gray Matter "Take It Back" (orig.-brown wax). Out Now: Stand Up "That's Real" 2nd press of 250 (pink wax tour edition. $4.00 ppd.). Incrowd 7" (green wax) $3.00 ppd. Gutwrench "New Block" $3.00 ppd. 10:07 "Spackle and Grout" 7" $3.00 ppd. John L., Tragic Life Records, P.O. Box 060623, S.I., NY 10306. (718)727-2548.

TRADE ONLY: Touch Me I'm Sick - Mudhoney 7" (brown vinyl 800), Love Buzz - Nirvana 7" (418/1000), Daisy - Tad 7", Rapeman 7" (touch & Go), 64 Funny Cars - Cat Butt 7", Bullet for Fifi 7" - Derelicts 7" (154/500). Wants: Vomit Pigs 7", 1st 3 Halo of Flies 7"s, Beware of the Ides of March - Mighty Caesars LP, Fourteen Rhythm & Beat Greats - Milkshakes LP. Jimmy, 9447 35th Ave., S.W. Seattle, WA 98126 (206)935-9309.

BOOT PARTY Skinhead zine #2, out now featuring Close Shave Klasse, Kriminalle, record and gig reviews, and more! Send $2.00 (U.S.), $3.00 (elsewhere) to: Boot Party, P.O. Box 146351, Chicago, IL 60614.

FOR SALE: Subhumans "Slave to My Dick" 12", Husker Du "Everything Falls Apart", Red Cross "Annettes Got The Hits (original), X-Ray Spex "The Day The World Turned Dayglow" 7", "Oh Bonadage" 12", "Germ Free Adolscents", Randy Rampage solo LP (sealed), Misfits "Walk Among Us" (Slash), Sonic Youth "Haloween" (black cover), Sonic Youth "Stick Me Donna" 7" (double etched), CH3 "I've Got a Gun" 7" (No Future). Best offer gets record. Greg, 2309 Younge St., Toronto, Ontario, Canada, M4P 2C6.

FUCK AGNOSTIC FRONT! Original 7" for trade! Also various Japanese stuff. Confuse 7"s, Outo, SOB. Looking for both Iron Cross 7"s, Lunchmeat, Mission Impossible 7", Sonic Youth "Forced Exposure". Give away 7"s and some other stuff! Also Vengance zine #3 is out now with Man Lifting Banner, Profax, Mr. Review as well as various columns, news, reviews, and graphics. $3 ppd., trades welcome! Andreas Gruter, Parsevalstr. 67, 4330 Mulheim, Ruhr, W. Germany.

USED T-SHIRTS FOR SALE, all good condition. Sid V. - L/ Cramps, 2-Sex Pistols, Hitler European Tour, Dead Kennedys - XL. $42 for all including shipping. Will only sell all together. SASE if interested. Chris, 14634 Big Timber Lane, St. Louis, MO 63017.

SUBMISSIONS SOUGHT: Ghastly and Carnival of Souls magazines are accepting contributions of poetry, art, fiction, photography, etc, of a bizarre, outlandish, grotesque, grim or otherwise twisted nature. Bands - send music for reviews, interviews. All receive complimentary copies of issues they appear in. Nosferatu Productions, 3790 El Camino Real, Suite 218, Palo Alto, Ca. 94306.

SUB POP UP FOR SALE! Nirvana "Blew 12", Cosmic Psychos "Go the Hack" LP (red), Thee Hypnotics "Liver Than God" LP (clear), Mudhoney LP (gatefold), "You Got It" 7" (gatefold), Fluid "Glue" 12" (purple), "Tin Top" 7" (orange), Fuck Me I'm Rick comp. (red), Tad "Loser" 7" (green), Rapeman 7", Screaming Trees 2x7" (blk+white). Send offers/bids to: Dave Larson, PO Box 3103, Bellingham, WA 98225.

MORE SUB POP! Cat Butt 12" (green), Afghan Whigs "I Am..." 7", Big Cheif "Blowout Kit" 7", Dickless 7" (green), Dinosaur jr. 7", (white), Dwarves "She's Dead" 7", Honeymoon Killers 7", Les Thugs "Chess & Crimes" 7", Lazy Cowgirls 7", Love Battery 7", (red), Lubricated Goat 7", (yellow), Nirvana "Sliver" 7" (blue), Rollins 7", (pink), Coffin Break 7" (red marbled), Derelicts 7" (turquoise). Send offers/bids to: Dave Larson, PO Box 3103, Bellingham, WA 98225.

FOR SALE: Stupids/Hard-ons 12" (yellow), Token Entry "From Beneath The Streets" LP, Stalag 12 "In Control" LP, Government Issue "Give Us Stabb..." LP (red), Estrus Lunch Bucket (box), Lonely Moans "Rockinerd" 7" (157 of 600), Skin Yard "Stranger" 7" (pink) SSD "...Have Had Their Say" 7" Stumpy Joe "Daydreams" 7" (red), Big Chief "Brake Torque" 7" (green), Brotherhood 7" (blue), Crucial Yule 7" (green), Impact Unit 7" (pink). Send offers/bids to: Dave Larson, PO Box 3103, Bellkingham, WA 98225.

RARE RECORDS FOR SALE to highest bidder. Exploited "Attack Alternative," "Computers Don't Blunder," Side By Side "You're Only Young Once," Youth of Today "Break Down..." original 12" sealed, Negative Approach "Tied Down," The Freeze "I Hate Tourists" (1st 45), Christ on Parade "Avarice," Insted "We'll Make The Difference" (Yellow), Die Kruezen "Gone Away" (white). Brian (414)377-7649.

TOKEN ENTRY-1ST LP FOR SALE, 2 unplayed copies of "From Beneath the Streets." Make an offer. Send S.A.S.E. to S. Saddler, 23-80 29th St., Apt. 2F, Astoria, NY 11105.

HEY YOU! I need Dead Kennedys, Jello Biafra, Mr. Bungle bootleg/unreleased/hard to find shit. Also looking for stuff from Jellos' mayroal race. Please write! Matt Soell, 840 S. Highland, Oak Park, IL 60304.

DRUG FREE YOUTH ltd edition Ts! 20 found in attic. 2 color 'Straightedge Kid' design. $15 ppd. Please call before ordering to reserve shirt. I also have a few records for sale: Judge 7" (1st Schism press), YOT "Break Down ..." (blue, on Wishingwell), Dagnasty "Field Day" (test press), Crippled Youth 7" (1st and 2nd press), SSD "Get it Away" (X-Claim), Blast "Power ..." (Wishingwell, never opened). Bids and reservations to Eric (602) 829-7043. 1118 W. 17th St, Tempe, AZ 85281.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

THE ACID ZOMBIES have remixed and rereleased their hardcore classic "Smash, Burn, Destroy!" Not available in stores! Act now and get free coffee! Available for only $4.00 from Zombie Productions, 8817 Franklin Ave, Gig Harbor, WA 98335. Order yours today!

LAST MINUTE PRODUCTIONS is an anti-profit, no copyright project that distributes tons of bootleg documentaries examining everything from food irrdation to political masturbation. All on tape, all cheap! Send $1 a dn 2 stamps for a sample. Zines, music, video too. EVERYTHING! Chris, 1737 Grove Street #1, Ridgewood, NY 11385.

SANITY ASSASSINS new 4 song 7" EP out now on Germany's ReCoreEds. Limited Edition green vinyl $6 ppd, $4 ppd black vinyl. Brutal 'Sub Pop' punk rock. Cash only dudes: PO Box 380152, East Hartford, CT 06138-0152.

FREE ME GLAZZIES so we can both read Wild Creatures, the first mutant skate animal comic book not banned in Georgia. Seduce your innocence by sending $1 to Mad Bob, Rt. 4 Box 5680, Bonners Ferry, ID 83805.

SELL/TRADE. SNFU, Misfits, Mudhoney, Subpop, Ignition, others also send for list. Wanted: Meatmen, Poison Idea, Misfit, Danzig, bootlegs, Subpop. John 226 E. Chilhowie Ave #3, Johnson City, TN 37601. (615)434-4265.

KICK-BACK 19 year old hardcore heavy metal gothic punk completely lost in college scene. If you are like me or not please write. Desperate for mail. Ace, 291 Farrand, Boulder, CO 80310.

SHUDDER TO THINK - Looking For Arson 7", Medusa 7", Curses album on Sammich, and any XL T-shirts of the band. Will pay cash or trade curses on cassette. J. Hunter, 7304 Masonville Ct. Annandale, VA 22003. To Joe Schome aka Eric Hannan. I don't appreciate being ripped off. If that wasn't your intention, then send me the record or my money back to the above address. Thank you.

DEDICATED TO BRUTALITY AND CLEVO: So I must have anything by: Infest, PHC, Siege, Neanderthal, Integrity and Face Value. Vinyl, flyers, demos, posters, stickers and esp. shirts and live audio recordings. Prefer trade but may buy. Please write: Matt Clark, 9199 N. 102nd St., Scottsdale, AZ 85258-5704.

MUST FIND: Antidote 7" (orig.), Project X 7" (orig.), PHC - "Budget Ranch" 7", SOIA - "Live @ CBGBs" 7", Infest 12", Infest/Fog 7" boot, SE/HC trestpresses and Schism Tees. Write: Sean Clark, 9135 E. Winchcomb Dr., Scottsdale, AZ 85260. No relation to Matt!

G.C.N. RECORDS catalog of records and stuff for trade. Not mandatory, but we ask for stamps. Our list includes hundreds of records, tapes and videos, etc. We will buy or trade. There is also a little distribution in there too. Anyone, feel free to write and please send a want/trade list to either of the above addresses. Aftermath 'zine please get in touch, we're interested in the Judge Live 7"s.

SEX INDUSTRY!!! I need contributions from those of you in the sex industry for my feminist support 'zine "Working Girl." Dancers, actresses, prostitutes, phone sex, etc.. Please get in touch! We need unification and communication! Katy Odell, PO Box 11981, Berkeley, CA 94701.

7"s FOR SALE: Chain, green - $30, Y.O.T. 1st ep, 2nd press - $30, 2nd ep, clear - $10, "Live at CBGB's" - $15, Integrity, yellow - $11, Insted, yellow - $15, Outspoken, 03/500 - $10, Brotherhood, red - $20, S.B.S., 2nd press - $17, Unity, 2nd press - $20, S.S.D. "K.H.H.T.S." - $10. Address is in next ad.

12"s FOR SALE: GB, purple (Revelation) - $40, European black - $25, Y.O.T., "B.D.T.W." w.w - $30, European yellow - $30, European black - $25, "W.N.I.T.A." European yellow - $40, "C.C.M.E." European black - $25, "Anarchy" - $50, Judge, green - $30, Vision, 1st press. - $15, Insted - $15, Upfront, white - $12, NYHC "T.W.I.I." - $30, Half Off w/ red cover - $10. Phil Doan, 849 Gramercy Drive 111, L.A., CA 90005.

ARM'S REACH #1 IS OUT. Slapshot, Sick Of It All, Toronto Saurus. Send $1.75 US to: Arm's Reach Fanzine, P.O. Box 4, Station "C", Toronto, Ontario, Canada, M6J 3M7.

OX FANZINE FROM GERMANY has moved! Our new address is: Ox, c/o Joachim Hiller, Joseph-Boismard - Weg 5, 4300 Essen 14, Germany. Phone: 0201-519231. Ox #8 out now! Includes Neanderthal/Blatant Yobs split 7". $5 includes airmail.

XXX We are a small group of Canadian S.E. kids. We would like any Canadian, American, or any other S.E. kids to write us, tell us about your scene, exchange music, stuff like that. Also get our cheezy, but extremely cool low budget demo tape for almost free! Please write to Jeff, 8 Coronet Crt, Ham, Ont, L9A 3J1, Canada.

SET SALE #1 7"s: Artificial Peace/Exiled (FOY #1) $30, Beaver (pre-GI) $30, Die Kreuzen "Cows & Beer" (1st press.) $32, Last Option "Overtime" $10, Middle Class "Out of Vogue" $15, N.F.A. "You Laugh" (1st press.) $15, Necros "IQ32" $38, Henry Rollins Band (Subpop single) $15. Write: Matt Mannherz, 171 Madison Ct., Holland, PA 18966.

SET SALE #2 7"s: 7 Seconds "Skins..." (original) $15, Teriyaki Asthma #1 (with Nirvana... test press.) $30, Swiz "Down" (gold wax) $10, White Trash (pre-Fluid) $15, Young & Useless "Real Man..." $15. 12"s: F.U.'s "My America" (X-Claim, still sealed!) $38, Youth Brigade "Sound & Fury" (1st press, 800 made) $50. My records are mint! Matt, 171 Madison Ct., Holland, PA 18966.

WANTED: Anything related to Earache records, shirts, flyers, 7"ers, 12" LPs, anything at all. Especially interested in Bolt Thrower, Carcass, old Napalm Death, Cadaver, Entombed, Godflesh, and Filthy Christians. Please send lists and prices, or if you just want to write, send your letter, to Aaron Shaurette, 7232 Thomas Ave. S, Minneapolis, MN 55423.

HELP! I'm Bored! Send me interesting stuff and I promise to respond in kind. Especially if you live in Halifax (I'm moving there in September). 22 year old, male anarchist/vegan/peace/anti-racist type. All mail will be answered. Richard Doyle, 42 Purcell Ave., Winnipeg, Manitoba, Canada, R3G 1A1.

SEEKING ANYONE who would be willing to tape m the Icons of Filth "Used Abused" LP + the Filth 7" and/or any other LPs, Demos, 7"s, etc. I don't have a whole hell of a lot in return except my friendship. Please! Write: Rich L., 33 George St., No. Prov. RI 02911.

I'M LOOKING FOR (Impatient) Youth-Frontline 7" + s/t 7", FU's - Kill for Christ LP + My America LP, Septic Death -Burial 7" + Time is the Boss 10", D.R.I. - Dirty Rotten 7", Negative Approach - 7", The Freeze - Rabid Reaction LP + Land of the Lost LP. My address: Thomas Mayer, Bidemsstrasse 15, Clt-7310 Bad Ragaz, Switzerland.

FOUNDATION RECORDS LOST MY ORDER. Mr. Foundation: Puh-lease send me my Chain of Strength "What Holds Us Apart" 7". (Look behind the fridge for my money). Thanks. It's been a few months. Adam Carr, P.O. Box 4, Sta. "C", Toronto, Ontario, Canada, M6J 3M7.

STATEMENT X3!!! Where the fuck is my t-shirt and demo tape for which I paid $10 over a year go? Josh? Are you out there? I have a zine and I will badmouth you. Forgive and forget if you deliver. Adam Carr, P.O. Box 4, Sta. "C", Toronto, Ontario, Canada, M6J 3M7.

DECLINE "BLIND" 4 SONG 7". This is the 1st release from a new band influenced by Prong, Killing Time, C.O.C., etc. Post paid prices direct from band - U.S. $5, U.K. £2. Also, anyone who can help with an East Coast U.S. tour please get in touch, (for July onwards). Decline, 33 Ellenor Drive, Astley, Manchester, M29 7NN, England.

SCROTUM MAG #4 is out with Biohazard, Nothing, The Undead, Eviction, Hellnation and lotz more. Good stuff. Only $2.00 pp. to Jason Knopp, 414 Northview Dr., Shep., KY 40165.

TRADE: 7"s - Subverts "Independent Study", Negative Element "No Bananas", Poles "Tower", Negazione "Condemned", Final Warning, The Insults, The 101'ers "Revenge", 12"s - Toronto's "The Last Pogo" Comp. (sealed), Necros "Conquest...", Stretch marks "What D'ya See", No Trend, "Humans, Ed Gein's Car "Dic Dance", Naked Raygun "Treason" (pink-sealed). Look for want list...Martin, 2340 W. 24th St., Chicago, IL 60608. (312)927-8707.

AUCTION - ALL ORIGINAL - Samhain "Initium" (pink-15 made), Horror Business 7" (yellow w/insert), Walk Among Us LP (purple cover), Die Die (white), Evil Live 12" (1st press + green), Unholy Passion (red + white), November... (orange). Call to bid. martin (312)927-8707 or write 2340 W. 24th St., Chicago, IL 60608. Long live the new flesh.

IF ANYONE OUT THERE KNOWS where I can get the book "Steal This Book" by Abbie Hoffman please let me know. I already tried AMOK. Or if you have it, can you let me xerox it or something. I'm in dire need of this book. Thanks! Patrick, P.O. Box 33263, Mpls., MN 55433.

TRADE: (7"): Infest, quicksand (white), YOT "Can't ...," "Disengage" (clear), Burn (pink), Inside Out (CA-blue), Shelter (blue), Crucial Youth "Straight...," Initial Reaction, Gut Instinct, Powerhouse (gray), Breakdown, Brotherhood (blue), Integrity (red), Even Score, Yuckmouth (green), Turning Point, UC "Regions...," Unity, Justice League, Go! (1st 2 7"s), much more. See below for wants and address. WANT: Underdog, Warzone, Project X, Judge, Rapeman, Big Chief, Ignition, Shudder to Think, Fugazi boot, Bad Mutha Goose, Turn It Around, Together, End The Warzone comps., Kingface, Cro-Mags 10", Straight Ahead, more. MIT, 28 Winspear, Buffalo, NY 14214. (716)837-5731.

20 YR OLD MALE MOVING to Phoenix/Mesa area in May seeks correspondence with people to go to shows and hang out with. into all hardcore/punk, self-realization, Eastern philosophy, art, vegetarianism, no drink, no smoke. Also doing a zine, all ads, poem,s etc will be utilized fully. All letters answered. Chris Barton, 209 Reed #5, Red Oak, IA 51566.

FOR SALE: Lower East Side Crew, War Zone 7", Down - Swiz 7", She's Dead - Dwarves 7", Ignition 1st 7", 3 Chemical People 7"s, No Use For A Name 1st 7", The Kids Have Had Their Say - SS Decontrol bootleg 7", Hassibau Gets the Martian Brain Squeeze - Neos 7". SASE, Jimmy, 9447 35th Ave S.W., Seattle, WA 98126. (206)935-9309.

MISFITS: Original Cough/Cool, 3 Hits and German pressing Wolfsblood/Earth A.D. (ex. condition). Plus, original Negative Approach 7" (good condition). Send bids & trade lists to: Jeremy, 34 North Lane, North Wales, PA 19454; DC hardcore preferred for trades.

T-SHIRTS: I have, U.C. Use Your Head (Wishing Well), Shelter, Slapshot (Sudden Death tour), One Last Wish (rare), Smorgess Board, Social Distortion ('89 tour). (All XL). I'd like: 3, King Face, Soulside (sun), Shudder, Dag Nasty (early). (XL please). Jeremy, 34 North Lane, North Wales, PA 19454. P.S. Ed XXX or Rise Above where is my shirt? I sent yours on Jan. 1st.

NECRACEDIA would like to thank Mark and Laurie, James, Derelict, ATU, KC and Big Wig, The Duker, Grandma, Fuzzy, and Danny Pants for their help with our recent tour. We love you all. Please, no more cassette orders, we did an EP instead. Anyone who ordered a tape and didn't get an EP write us now. Necracedia, 310 Craft #7, Pgh, PA 15213. We still have a few "Fight for Change" EPs $3 ppd. Thanks again.

FOR TRADE/SALE: Avengers 7" (crucifix sleeve), Child Molesters "Hillside Strangler" 7", Drunks w/ Guns "Revolver" 7" (160 made), Leftover "Cigarettes and Alcohol" 7", Solger 7" and tons more. Wanted: Chiefs, Fresh Color, Queers, Gears 7"s and more. Send for list to S.Green, 1443 W. Port Au Prince, Phoenix, AZ 85023.

TRADE OR SELL hardcore video's; Misfits, G.G. Allin, Danzig, Red Hots, D.K.'s, Exploited, GWAR, Social Distortion, Damned, Jane's Addiction, Samhain, etc. Also, rare records, tapes and other stuff. Misfits "Earth A.D." early pressing autographed by Jerry. Rare D.K. records. Misfits 45's "Bullet" red, "Live '79", "Invasion," and 12" "X-Mas '81" etc. Lot's of rare stuff, trade or sell. Jamie Morrison 3345 Azalea Dr. S, Salem, OR 97302. (503) 581-0956.

"FREE THRASH STICKER! Get on the List! Send your name & address to M.W. at P.O. Box 241648, Los Angeles, CA 90024 and I'll send you a free thrash sticker!"

ONE THIN DIME- "Quattro" 4 song 7" EP out now for #3.00 ppd. First one million orders get free sticker. Bargain! P.O. Box 616, San Pedro, CA 90733

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

HEDGEHOG WANTS TO PLAY your town! We are planning a CA, OR, WA tour between August 14 and Sept 18. Clubs, promoters, cool people that love setting up shows call Eddie (408) 458-3193 or (213) 459-3010.

UPSTATE RECORDS: "No Exit, No Return" comp 7" out in May w/ Dead Image, POE, Refuse to Fall, Encounter. Ltd editon of 200 on clear vinyl (limit five per order) - $3.50. Also "Beware of the Slam" comp tape. 8 great HC bands like Hogan's Heroes, Forced Down and Downside - $3.00. 283 Betsinger r.p., Sherril, NY 13461-1208.

RARE PUNK at low prices! Partisans, Dickies, Conflict, Avengers, Crass, Weirdos, Vice Squad and 100s more at low prices. T-shirts, stickers, buttons and badges too. Send two stamps for a complete listing to: Dr Strange Records, PO Box 7000-117, Alta Loma, CA 91701.

AVAILABLE NOW from Dr Strange Records: DSR-4 Manson Youth 7"EP "God's Fun Children", DSR-5 Guttermouth 7" EP "Guttermouth". And don't forget these: DSR-2 Bolsheviks 7" EP "Cabbage in Mind", DSR-3 Rhythm Collision 7" "Look Away". All records $3.50 ppd in US, $5.50 elsewhere. Send Check, cash or money order to: Dr Strange Records, PO Box 7000-117, Alta Loma, CA 91701.

I WILL pay cash for interesting flyers and posters of cool bands. Any type will be considered. Send a list of flyers with explanation, prices and the year that they were made to: 2126 SE Belmont, Portland, OR 97214.

FOR SALE: Poison Idea "Drinking is Great" $30, Rapeman "Hated Chinese/Marmoset" $25, Black Flag "Six Pack" 7" $10, Poison Idea "Getting the Fear" 12" $15. 2126 SE Belmont, Portland, OR 97214.

HEY, I can't afford to chase expensive collectibles and bootlegs anymore. Can anyone make good copies of the early Germs (except "Forming" and "Lion's Share"), Bad Brains "Cum to Play" boot, Weirdos "Neutron Bomb", SLF 1st LP or early SSD?! I'll supply tapes and shipping or have got stuff to trade. Mark S, 2460 Hawthorn Ave, Boulder, CO 80304.

FACEPULLER "Pull This" 7" for sale. Recorded and mixed by Hiwatt. If huge means anything, this is it. $3.00 US, $5.00 international. Send cash or MO. Brent Loewen, 1552 Kilmer Rd, North Vancouver, BC, V7K 1R4, Canada.

FUCK the profiteering business people! T-shirts $4.00 ppd. Crass, Rudi Peni, Discharge, Amebix, more! Send SASE for picture list. Ian, 3451 High Ridge Rd, Lima, OH 45805.

ANTI-POLITICAL, atheist, white 23 year old male inmate in human warehouse seeks correspondence with anyone in the free world, especially females. I am completely alienated, isolated and exploding with contempt for everything. Also interested in tatooes and pics of them. Write me at: Barry Klein, Arizona State Prison Florence, PO Box B-55535, Florence, AZ 85232.

MEAT SHITS "Pornoholic" 7". Live recording. 90 songs. Their debut ep and only 500 exist... ever! Sick grind noise mayhem. Fuck yes! $3 ppd. US. $5 overseas. Your order must be accompanied by an age statement! Order from: Dave / P.O. Box 2143/ Stow, OH 44224. Distributors inquire for rates.

23 YEAR OLD MALE seeking all female pen pals. I'm into death metal, grind core, industrial, noise core. Esp. GG Allin. All letters will be answered. Send photo if possible. Please! Write: Rick Long /33 George St. No. / Prov., RI 02911

I AM GOING TO JAPAN in July. Need info on squats or place to stay for eight weeks. I also have cool stuff to trade. Skummy / Box 4316 / P.D.X., Maine 04101 U.S.A.

F.Y.P. - "EXTRA CREDIT" ep on sale. $3.00 ppd. Raw hardcore from Torrance. 1st pressing = 500. A few gold copies left. Also for trade Hard Stance "Face" (blue), No For An Answer "You Laugh," 7 Seconds "Committed" (on Squirt Down), Crippled Youth "Join." To: Todd Congelliere / 4825 Sharynne Lane / Torrance, CA 90505.

G.G. ALLIN had been released for prison. A tour is being set up-call Doil (617) 282-6379 if you are interested in setting up a show in your area...

YO MONEY! I know you got it so send bids for: Rest in Pieces "My Rage" lp, Agnostic Front "V.I.P." gatefold sleeve (2nd pressing?), Token Entry "Beneath..." lp, DRI "Violent Pacification" 7", 'Larm split lp, "Straight on View" lp, Septic Death "Need so much..." 12", Crippled Youth 7", Hmmm... I'll think of some more next time. No rip offs! Tape traders also send lists to: Mike Detonator / 1547 Embreeville Road / Downingtown, PA 19335.

GUITAR PLAYER NEEDED for serious h.c. band. I live appx. 30 m. west from Philadelphia. Into Sheer Terror, Burn, Rollins, Swiz, Poison Idea, etc. You get the idea! By the way, I'm a drummer. Get in touch! No straight edge weenies! Mike Detonator / 1547 Embreeville Rd. / Downingtown, PA 19335. (215) 384-7265 (after 5 pm).

CHRIST ON A CRUTCH - We need help setting up a summer tour of the U.S. Plan to leave July/Aug. If you can help in any way, please contact us. Thanks! 5321 7th Ave. N.E. / Seattle, WA 98105 (206) 527-8472.

WANTED: AMEBIX - No Sanctuary LP, Whose the Enemy EP, Winter 7", Apocalypse - Earth 7"; Toxic Waste - Belfast LP; Misery - Born, Fed...7", Blindead 7"; Neurosis - Empty 7"; C.O.A.C. - Spread Your Filth 7"; Chaos U.K. - Singles LP; Concrete Sox - Your Turn Next LP; E.N.T. - Holocaust in YOur Head LP; Also LPs by: Anti Sect; Disorder; Dead Silence. Will pay what I can, don't have much to trade. Rip-off artists need not respond. Send offers to: Paul Martin / 124 NE Conifer Blvd. #9 / Corvallis, OR 97330 U.S.A.

GRINDCORE/DEATH METAL bands wanted for compilation tape. Zeugma Distribution is looking for underground, grind, and death metal. Bands write if interested. We also do distribution. For more info write... Zeugma Dist., c/o Greg King, 8680 The Fifth Green, Atlanta, GA 30350.

NAKED AGGRESSION is an intense socio-political band that is outraged by the way U.S./British imperialism is fucking up the world. Capitalism is theft. Send $4 for a 12-song 30 minute demonstration tape to: Kirsten Patches / 419 W. Washington / Madison, WI 53703.

FOR TRADE: Napalm Death Live 7" and more, Chaos U.K. Loud 7", Stikky LP (27/300), Siege 7", Crass Reality 7", and Sheep Farming (hardcover) 7", M.D.C. 7" on Crass, Discharge Decontrol 7". I need L'a'rm, Poison Idea, Septic Death 7"s, Crucifix, Asocial 7", S.O.B., Outo. No fortune seekers! All letters answered, lists and wants to Marcus / 52 Young St. / Cambridge / CB1 2LZ / England / UK.

FOR TRADE: Generic/Electro Hippies Split LP. Mob 57 12" (boot). SOB/Outo split 7"(colored - 200 made). Macabre 7". Siege 7" (blue). Nun Slaughter 7" (300 made). Confuse 7" (boot). Agathocles/Riekboois split 7". ND 7" (live). Rapt/Final Blast split 7" etc. Wanted: ParaBellum 7" & 12" (Colombia). Astaroth 7" (Colombia). DRI "Dirty Rotton" 7" (22 songs). Anyone interested please write: Le Rouzic Herve / Cite R. Poincare / Pavillon 3C70 / 92380 Garches / France.

HELP - 2 People need a place to stay in July for 2-3 months (preferably somewhere hot with nice beaches, SF/LA?). Into all kinds of music (Green Day, Bl'ast, Rap, Techno, H.C.), skating, going to shows. If interested write - Alex, 51 Frank St., Gilesgate, Durham, DH1 2JF, UK. Thanks.

JAPANESE HARDCORE!! - MCR Company UK. Stuff available on MCR - S.D.S. and Idora ep's, Gibbed, Dez-Amen, Unknown H.C. Drunkers triple, Yokosuka and Tokyo Santama City H.C. comp flexis. Also available; Lipcream, Acid, Hellriser, SOB, Nightmare, Swankys, Don Don, Gudon, Kathabuta, Griffin and loads more. MCR Company UK., P.O. Box 1313, Bath, BA1 3TJ, England. (Please note new address.)

IS THE DEATH of vinyl really the end of an era? Who will reign in the Digital Domain? What does industrial and experimental music from around the world have to do with it? Find out now from DOVentertainment, 2 Bloor St. W. #100-159, Toronto, Ontario, Canada M4W 3E2. Free catalog available, or try the CD sampler, only $16.

WANTED: PHOTOS OF SOULSIDE, Hated, Rites of Spring, Doughboys, Shudder to Think, Pitchfork, KIng Face etc. Also, I have Sonic Youth/Mudhoney split 7" and Fugazi 9ub Pop.) Looking for King Face (first EP), Shudder to Think (Questionable 7"). Eric Vermeers 617 High Ave. Bremerton, WA 98310

HACKER DOMINATRIX invades DEA with cunning/lingual photonic virus. How does one properly stun homosexual poultry? Get Poppin' Zits! #8 (Lite) for a long SASE with 2 oz. postage and barter items. Invalid attempts will be publicly ridiculed. Jerod Pore 1800 Market St. #141 San Francisco CA 94102-6227. jerod23@well.sf.ca.us.

AUCTION: Project X 7" (original), NYCH Together 7", Youth of Today "Break Down the Walls" (wish Well 1st pressing, red), JUDGE Schism 7", Underdog 7", SSD "Get It Away" (original), Toxic Reasons "Ghost Town" 7", Most Revelation 7", Subpop, and Tee Shirts, and much, more more. Send bids and lists: Ground Floor Records, 14 W. 10th Ave., Columbus, Ohio 43201.

MIKE WACHS FAN CLUB: ish #2 out now with pics of skating, snowboarding, DOUGH BOYS, WHEATCHIEFS (new SNFU), and interview with RED RISHER and more! $1 ppd. to: 137 Wildwood, Winnipeg, MB, Canada R3T 0E1.

FOR SALE: Best offers: Both Articles of Faith 7"s, "MIddle of America" 1984 comp. LP (with AOF, Big Black, Naked Raygun), Butthole Surfers "Cream Corn" 12" (clear, pre-release edition), CCM "400 Fascists" 7", Adolescents "Welcome to Reality" 7" (original with PS), Fugazi Sub Pop 7" (Autographed by band). All records excellent condition. Anthony, 3120 Bloomfield Ln #1011, Auburn Hills, MI 48326.

SKA, REGGAE, WORLDBEAT, PUNK, hardcore, straight-edge, oi, rap, hip-hop, industrial, etc. bands watned for Anti-Racist Action shows in San Diego, California. Next show: June 23. Call George (619)231-9522 - for more information.

AGAINST ALL HOPE 7" 5 song, hand #'ed, colored vinyl, hardcore from Buffalo! Across between Verbal Assaul/Dag Nasty with a harder tip. $3.50 ppd. from Round Flat Records, 63 Lennox Ave., Buffalo, NY 14226. Bands send demo's!

TO ERIC HANNAN: Ignore the message about my record which is probably somehwere else in the magazine. It did take a while to get it. But everything's cool now. Peace + love, J. Hunter.

UK SALE/TRADE: Adicts, Subhumans, U.K. Subs, Skrewdriver, Anarchist No Future, Riot City, Major Accident, GBH, Infa-Riot, Disorder, Discharge, Exploited, Abrasive Wheels, Angelic Upstarts, A.N.L., many more too numberous to list. Please send stamp or trade list. 3513 Barkley Dr., Fairfax, VA 22031.

US SALE/TRADE: Dicks, Naked Raygun, Really Red, Poison Idea, Necros, Subhumans, DOA, Viletones, Unnatural Axe, SSD, Social Distortion, Meatment, Big Boys, Misfits, Danzig, Defnics, AOF, Red Rockers, Iron Cross, Minor Threat, Gang Green, F.U.'s, DYS, Germs, many more. 3513 Barkley Dr., Fairfax, VA 22031.

WANTED: Rude Kids-Bjorn Borg 7", Thought Criminals, Rondos, Radio Birdman/New Christs videos and reliable contacts in Aussie for vinyl/video trading. Have large trade lists. Also live/demo audio trading (diverse, large, excellent quality lists preferred). 3513 Barkley Dr., Fairfax, VA 22031.

FOR TRADE/SALE: Heresy "Thanks" & "Voice Your Opinion" (Japan press) lp, Mob 47 "Live" 12", Lip Cream "9 Shocks" lp, Poison Idea "Filth Kick", Blitz "Voice of" LP, Confuse "Atrocious Madness" 7", Cro Mags 10", Bad Religion "We Are Not" & "Do What You Want" live lps, Misfits "Return" picture 7", Danzig "Die Die" 7", "Death In Its Arms" live lp plus dozens more. I need all old Dischord 7"s, Fix 7"s, MIA/Genocide, Misfits/Samhain/Danzig - boots (esp. in your face lp/evil 5 1st press 7"), Mourning Noise 7". Till Neurath, Leobener Str. 4/617, D28 Bremen 33, Germany.

AUCTION: B'LAST "Power of..." (Wishing Well) sealed; Youth Brigade "Sound and Fury" 1st; This is Boston, Not LA comp. 1st press; and Token Entry "From Beneath..." 1st press. Wanted: Project X (orig), Crippled Youth (clear), SSD (Kids), and more. Send bids to: Common Sense / 20 Worths Mill / Princeton, NJ 08540-7319.

NEW HARDCORE FANZANE is looking for any contributions. Articles, band bios, photos, material for review etc. All bands and labels write us for free ad space. Indecision Zine c/o Dave Mandel, 23391 Mulholland Dr.#430, Woodland Hills, CA 91364

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

T-SHIRTS: GB, Judge, Bold, Y.O.T., Quicksand, Chain of Strength, Murphy's Law, the Undead + more. Send S.A.S.E. to Dan / 161 W. 31st / Bayonne, NJ 07002. Phone: (201) 435-8151.

RARE 7"S FOR SALE: Dickies "Silent Night" (white vinyl), Inhuman Conditions "Sanction S.A." (grey vinyl), Omega Tribe "Angry Songs", Libido Boyz "Oderprot/In The Minds Eye" (only 600 show only release!!), Crass "Rival Tribal Rebel Revel" (flexi), Abrasive Wheels "Army Song", X-Ray Spex "Identity" (pink vinyl), The Snipers "3 Peace Suit", Heresy "Neve Healed" (flexi), Conflict "The House Than Man Built", Poison Idea "Kings of Punk." Sale ends May 31st. Send bids to: Glitter to P.O. Box 8722, Mpls, MN 55408.

COOL LOSER #4 IS here (finally!) come one, come all... women, men, boys and girls! There is something for everyone right in our little magazeen. I'd like you to see it !!!Beware...limited supply, write sooner than that...or else, your loss !!! Please send stamps or "spare change" (we take the green kind too...thanx.) Keep it sweet, kids, you're one of a kind, don't ever forget...30629 Rue de la Pierre, Palos Verdes, CA 90274

HUNCH #2 talks with Melvins & Creamers and the usual bit. Kenn and only 1 buck. Also looking for bands & and anything for future issues. Wanted: Pussy Galore items. Hunch/ John Olson 2117 Rolling Br., East Lansing, MI 48823

ALONE IN A CROWD second pressing is the last pressing, only a couple hundred left. Also coming in late April , Uber Alles for song seven inch. Send SASE or complete list of stuff. Notice new address. Flux Foundation, P.O.B. #1096, Newport, RI 02840. All seven inches are $3 ppd US, $5 Can./surface and $6 air.

MOSH HARD FANZINE needs contributions-Tales,art,comics. Bands, send your info., pictures, demos or anything for review. Also I'd like to trade tapes with people in USA into Punk, Pop-Punk, Power-Punk, Melodic Hardcore. Write to a friend-Fernando Urano #1409 Col. Nva. Linda Vista/Cd. Guadalupe N.L./CP 67110/Mexico

FOR TRADE: Sick of It All 7" (Rev.), Unity 7", Hard Stance 7" (Red or green), Wind of Change "Promise..." 7", Crucifix "1884" 7", and A Genre of Hope comp. 7" (1st Press).Want: Oi Polloi "Resist the Atomic Menace" EP and "Outrage" 7" EP. No ripoffs- very honest ! Write to: Paul A., 554 E. Howard St., Pasadena, CA, 91104

TRADE/SALE: (7") Fartz "World Stinks" ($15), NOTA "Moscow" ($15), Jerry's Kids "Spymaster" ($10), Drunks with Guns "Bloodbath" ($15), DRI "Pacification" ($15), Gang Green Skateboard Pic Disk ($12), PHC "Vigilante" ($10), White Flag "Live in Sweden" ($15). (LPs) Misfits "Evil Dead IV ($25), Exploited "Jesus is Dead" Autographed, w/photos ($25), write first. P. Holstein 1515 Sasha Baw Road, Ortonville, MI 48462.

TRADE / SELL - SubPop, Dischord, Chicago stuff, Riot City/No Future, Crass records, Crass & Killdozer box, Autographs, Early U.S. hc. Prices set, prefer trade, need: Big Boys, Clash, X-ray Spex, Catholic Discipline, Culturcide, Weirdos, Germs, Avengers, Victim, Johnny Moped, SubwaySect, PFunk, non, 76 UK punk, Early la/sf punk. Have old zines. Randy / 3468 S. 119 / West Allis, WI 53227. Your list for mine.

OUT NOW! One 2 One 7" (powerfull striaght edge) and Catharsis 7" (hardcore crossover). Both are limited to 1000. Two pounds UK - six U.S. dollars world (air) no checks!. I want to trade/distribute your SXE + H.C. releases. Quick reply - so write: Yukon Records. 40, Hilderthorpe, Nunthorpe, Middlesbrough, Cleveland. TS7 OPT. UK.

SELLING MY RECORD COLLECTION. Many rare titles: Minor Threat, 7 Seconds, Toxic Reasons "Ghost Town" and more. Also MRR and Flipside back issues from '81-89. Send SASE for list to: Wigwam, 5074 Brighton Ave, San Diego, CA 92107.

INTENSE DEGREE released EP, Hellnation, Suppression EP, Cowboy Killers EP. Available $3 U.S., $4 others or get 10 copies for $20 U.S. and $23 anywhere else. $2 each additional EP. Mix and match!!! Send check or M.O. payable to Ken Hansford. So send yer mom's loot to Sound Pollution Records, P.O. Box 6072, Florence, KY 41022-6072, USA

BUZZCOCKS Live LP bootleg for sale (13 classic songs). Live broadcasting from WPEX FM New York Rock 'n' Roll. Recorded on 1st September, 1979 at Club 57. Superb soundquality with two colored cover. 20 dollars worldwide or 25 German Marks for Germany. The price is including postage. Write to: D. Hamann, Busackerstr. 32, 4100 Duisburg 18, Germany.

SNUFF Live EP bootleg for sale. Recorded live at the OOC Club in Venlo, Netherlands on April, 1990. 5 songs in good soundquality. Black and white cover. 10 dollars worldwide or 15 German Marks for Germany. The price is including postage. Write to: D. Hamann, Busackerstr. 32, 4100 Duisburg 18, Germany.

FUNK FANS! I know you're out there! I'm intereseted in buying tapes of Sweaty Nipples, Rocktopus, Disciples of Ed, Wishcraft, The Lovies, Grina, Mr. Bungle, Limbomaniacs, or any other jammin' funk influenced bands. Also, if you have tapes of any cool local bands in your area, please write. Write with exactly what you have and how much you want for it. C-ya! Danny Eldridge, Jr., 242 Skyview Dr., Pittsburgh, PA 15241.

WANTED & NEEDED for basic survival: Jello Biafra buttons, flyers & articles from S.F. mayoral race. Jello/DK flyers & articles. Flyers from Alternative Tentacles bands. (Alice Donut, No Mean No, etc.) Bootlegs from Jello spoken word shows. C-ya! Danny Eldridge, Jr., 242 Skyview Dr., Pittsburgh, PA 15241.

JUST BECAUSE YOU'RE NOBODY, doesn't mean you can't write. Jennifer and Melinda are planning an adventure to ireland, want to know wha's 'appening. 22 yrs. old, into Ska, Subhumans, Andy White, Media Children, Billy Bragg, Speaking French/German, good books, real people, vegetarians with a strange fondness for Morrissey. Please write: 41 Spindrift Passage, Corte Madera, CA 94925 U.S.A.

HYPER ATHLETIC, pot smoking alcoholic egghead, 26, into Touch 'n Go, Lynch, Wenders, Polanski, Homestead, Boner, Naked City, Shaggs. I'd like to learn from/exchange ideas with/confound similar fuck-ups, like myself, and make this world a better place to live in. Fuckin' utopic, eh? Beer Champion, 3-821 Princess Ave, Victoria, B.C., V8T IK7, Canada.

4 VEGETARIAN/VEGAN ENGLISH GUYS coming to Europe this summer need cool places to stay. Return visit entirely welcome. Musical taste (if it matters), S/E Positive stuff. Might be coming as a band? Watch this space. Chris C., 5 Sinnington Close, Guisborough, Cleveland, TS147LB, U.K.

IN A RATHER FRANTIC SEARCH for correspondence and friendship with individuals living in Europe, particularly Germany and Holland - not too be picky but that is where I am interested in visiting first. I'm 21, from NYC, and very interested in the punk, OI!, Ska and anti-fascist movements. Please write if you're into visiting the U.S. or having a visitor. I'll attempt to write all. Lisa, 189 Avenue A, #3, NY, NY 10009, USA.

OUT NOW!!! Phlegm "Masterpiece of Mutilation" 7" EP of God grind/core/death! Ultra brutal! Also available - Incantation & Apparition 7"s. Mega brutal death metal. $4 ppd. each ($5 ppd. elsewhere) from Rotten Records c/o Mark Murray, 1675 Vernon St., #39, Roseville, CA 95678, USA.

NEW LOW PRICE ! "I Sold My Trombone (for rock and roll)", a 3 band 8 inch flexi compilation with Humidifier, Thompson's Disease and Face of Decline. Limited to 500 on yellow vinyl. $2.75 cash from Bug Scratch, 2882 Barton Skyway #212, Austin, TX 78746 or from your favorite mailorder place.

NECRACEDIA has lost all their contacts, addresses, and recent orders due to a fire - Please get in touch: Rich Caramadre, 3110 Niagara St., #1, Pittsburgh, PA 15213-4220.

FITZ OF DEPRESSION 7" OUT NOW on Mumbble Something Records. #3 ppd. for this 8 song vinyl explosion. Send cash, check or money order to Mumble Something Records, 813 O'Farrell, Olympia, WA 98501.

S.I. ONE comp. 7" w/Media Children, Holocaust, Social Insecurity, & Unauthorized. 23" x 29" poster sleeve. $3.25 ppd. U.S. or $2 and $1.25 in stamps. S.I. Recordz, 3332 Peachtree, Lima, OH 45805. Peacepunk bands -send a sample of your music & ideas for future comp. recordz.

WRITING CAN BE FUN! Yes it can. Write Uncommon Society and find outa bout the band. Cool music yes. Fast reply, you know it. Uncommon Society: 50 Woodbury Cres., Ottawa, Ontario, Canada, K16-5C8.

MY 3 SCUM looking for summer tour dates!! Food, Folks and Guns "91" looking for tour south-east U.S. Pa. to Tx. any help will be appreciated! Send for promo pack. Larry Weaver, 252 Locust St., Erie, PA. 16509. Jackhammer pogostick production. Big fun ahead. See ya!

LOOKING FOR INTENSE, SENSELESS POETRY that abounds with foolishness yet will blow the head off the "system" and its followers. We welcome creativity with an attitude. Mail to: Rorra Z., 3910 W. 11 Lane, Hialeah, FL 33012.

DEPRESSED, BORED, STUCK IN A RUT? Uncommon society is here to cheer you up. Write me and find out about the band. If you like Big Drill Car, Hard-Ons or the Doughboys we already have something in common. Uncommon Society: c/o Adam, 50 Woodbury Cres. Ottawa, Ontario, Canada, K16-5C8.

SO MANY PEOPLE TO WRITE! I know, especially with all these listings. Write Uncommon Society and find out about us. I'll reply quick. If you like Samiam, Doughboys and Green Day with an additional tweist you won't be disappointed. Uncommon Society: 50 Woodbury Cres., Ottawa, Canada, K16-5C8.

DO YOU HATE NOT GETTING A REPLY? Hate no longer. Write Uncommon Society and find out about the band. No attitudes just fun. Opaque melodies that put you into a groove. I'll reply fast. Uncommon Society: 50 Woodbury Cres., Ottawa, Canada, K16-5C8.

WANTED: Anything and everything to do with Al Jourgensen and his many groups including Ministry, Revco and all the rest. Also looking for everything to do with Die Warsaw and Nine Inch Nails. I want everything so send me your lists I will pay cash. Send to "Marilyn." 11 W. Ridge, Prospect Hts., IL 60070, USA.

COP SHOOT COP LP WANTED. Will pay your price. Geoph, 7840 Florence Ave., Downey, CA 90240.

T-SHIRTS WANTED - Wolfpack, Breakdown, Pittbull, Eye For An Eye, Half Life, Pompeii 99, Shadow Project, Maximum Penalty, YDL, Blind Approach, Wide Awake, lonsleeve, Uppercut longsleeve - XL only, short or longselleve unless noted, buy/trade. 38 Larch Circle, Belmont, MA 02178.

WANTED: Fugazi sub-pop 7", Minor Threat live LP, Verbal Assault live LP, Schism 'zine (with AF, Side By Side, etc), No For An Answer LP European press, SOIA live 7"...please send prices/lists...FH, 900 Azalea St., Oxnard, CA 93030, USA.

WANTED: Willful Neglect both 12"s, Mecht Mensch 7", Koro (is there any other stuff besides the 7"???--*No, there isn't*), Void - video (??), New Messiah Emerging (Rip! from Kent/WA) and United Mutation tapes! Will pay good for any of those items, so contact me at B.M., P.O. Box 1162, 8433 Parsberg, Germany.

FUCK!!! I need all Subhumans 7"s and I can't find them anywhere. Will trade or buy. Anyone know what happened to their singer Dick? Send your prices for the &'s. To Crystal, 1208 Todd Lane, Bourbonnais, IL 60914. Bored??? Write.

TOTALLY LAME BERKELEY PUNK BAND, who can't play worth shit, looking for a hell-love lame singer with absolutely no talent or experience to join our fucking band. Influnced by the Germs, Albert-Einsteins hair and Josie and the Pussy Cats. If yer way-lame, then call us at: (415)540-7558, leave a message & shit.

ON APRIL 19TH IN DETROIT, MI, Insted, Pittbull, Discipline and Facevalue played Blondie's. If you were there you knew it was such an awesome show. Write me if you want a copy of the flyer. Please support all these great bands. To Insted: Always "Get the most!" Write if you care. Mike Warden, 18782 Middlebelt #114, Livonia, MI 48152.

SORRY PEOPLE I lost some of your addresses from those of u who wrote to me from issue number 86. Hello to Mark Rogers, Buddahfuck, and Chris Hardt! Here is my address: Theresa McCorkle, 1824 N.Whitney Dr. #24, Appleton, WI 54914.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!!

PLEASE STOP SENDING MAIL TO Johannes Bickel, Bergstr., 8880 Walenstadt, Switzerland! Send all letters, bills, etc. to Lukas Germann, Fontnas, 9476-Weite, Switzerland instead. Thanks a lot.

FOR SALE/TRADE Bad Religion "Into The Unknown" LP, Mission of Burma 7", So. B/Napalm Death 7" (hard vinyl), Sick Of It All 7", Gilman Str. pressing, Infest 12", flexi + 7". Write to Mark, P.O. Box 1065, Stanton, CA 90680.

STRAIGHT EDGE t-shirts, demos, videos, live recordings, fanzines and records for auction including Schism, Smorgasbord, Revelation, and more. For bid list send stamp to: Mike, 15749 Highview Dr., Apple Valley, MN 55124.

ZINE EDITORS: I draw a series of kartoonz titled "Randumb Thoughts." For a sample package please send a 29¢ stamp to: John Hill, W163 N11525 Windsor, Germantown, WI 53022.

I NEED N.F.A.A. Lp, G.Biscuits Lp (colored vinyl), Project X Lp, YOT - Boots & 7"s, NYHC "The Way It Is," "Together", Reflex From Pain flexi, S.O.I.A. 7", also need pictures, videos, live tapes, shirts, flyers, of the bands above and Bad Trip, Moondog, Quicksand, Judge, Downcast, Chain. Send prices to Bill Nieuwendorp, 1412 Portal Dr., Bellingham, WA 98226.

NEED STUFF FOR A ZINE I'm starting. Ads, classified's and everything free for the first issue. Need bands for interviews too, but don't send any records or tapes yet. Adam G., 1423 N.Venice, Apt. F, Tucson, AZ 85712. Also trade records, tapes and videos. Send lists. All types of "Alternative" music needed (Punk, Hardcore, New Wave, Thrash, Industrial).

GRINDCORE 7"EP'S WANTED: Fear of God 7" (black + clear vinyl) + Live LP, A.C./7 Min of Nausea split 7", Stench of Corpse - "Killer Stench" 7" ep (green vinyl), Killer Krust/Under Siege split 7" ep, Morbid Angel/Slaughter Lord split 7" ep, Filthy Christians/G-Nax split 7" ep (colored vinyl), Nihilist - "Drowned" 7" ep, Patareni/Buka split 7" ep, Confrontation-"1989" 7" ep (colored vinyl). Mint condition vinyl preferred but still interested if used, please, no outrageous prices. Send prices, bids + info. to: S.A.M., 427 Jemez Rd., Santa Fe, N.M. 87501. USA.

FOR SALE/TRADE: Anti-System "Defence" 7", Ant-Sect "In Darkness" LP, Crucifix "1984" 7". Also, loads more: Discharge, Conflict, Subhumans (UK), Rudimentary Peni, Crass, Heresy, Business, Blitz, Red Alert, G.B.H., Flux of Pink Indians, A.Y.S., Chaos U.K., Disorder, Mob, Poison Girls, Partisans, etc, etc. Andrew Burton, 2, Barrow Close, Churchill, Bristol, Avon, BS19 5ND, England..

MISFITS - "3 Hits From Hell" 7" orig., new condition, unplayed. Straight from Plan 9, has been in warehouse since 1981, $80.00. Anybody anywhere please write. James Effrontery, P.O. Box 3162, Montebello, CA 90640. Also: Iconoclast 7" (Flipside Records 1985, mint, make offer).

DRUMMER needed for vegan activist punk band Effrontery, preferably in Montebello/Bell area. We're also looking for our old drummer, he disappeared with some of our equipment supposedly to Mexico. Write: Effrontery c/o James, P.O. Box 3162, Montebello, CA 90640.

MORE GRINDCORE 7"EP'S WANTED: Disharmonic Orchestra 7" ep (colored vinyl), Pungent Stench 7" (colored vinyl.), S.O.B. any 7" ep's, Protes Bengt 7" ep, Napalm D. "Suffer" both 7" ep's, N.D. "Mentally M." 7" ep, N.D. "Harmony", C. 12" w/live 12", N.D. "Death in Vietnam" 12", N.D. "Grindcrusher" live 12", N.D./S.O.B. red+black flexi + hard vinyl copy, N.D./J.Zorn split flexi w/zine. Mint vinyl preferred but still interested if used, please no outrageous prices. Send prices, bids + info to SAM, 427 Jemez Rd., Santa Fe, N.M., 87501, USA.

UNAUTHORIZED debut 7 song 7" out now on Cenobit Records. Limited pressing of 500 on brown vinyl. Send a grip ($3.00 ppd.) cash or money order in U.S. funds only payable to E. Castillo. Send orders to Cenobite c/o E. Castillo, 885 N. Madison St., Pasadena, CA 91104. or Paul Alvarado, 554 E. Howard St., Pasadena, CA 91104. No checks.

GOOD AND PLENTY ZINE #6 is still available. Includes interviews with Quicksand, Integrity, Chain of Strength, and Sacred Reich. 1.75 ppd. Also, I am looking for any merchandise or stuff from the Go-Go's or Belinda Carlisle. I will trade. Gabe Rodriguez, 2116 Salem Blvd., Zion, IL 60099.

VERY PUMPING RECORDS PRESENT from the armpit of culture Remorse - "Free Money" 7". First release since the coming of Christ. Only 100 copies. $3 USA, $4 Can/Europe, $5 Aust./Asia. 935 Pontiac Ave., Apt.65, Cranston, R.I. 02920.

IF YOU ARE READING THIIS you must be a brilliant being or a lunatic, but keep reading anyway. Are you a troublemaker with inflammatory political views? Are you a visionary artist capable of producing through-provoking, off the wall work? Off the Deep End is looking for worthwhile contributors. So, are you good enough? Send to: 6508 W. 2 Ct., Hialeah, FL 33012 c/o Repitan.

HEY MISFITS COLLECTORS - Rosemary's Babies - "Blood Lust" 7" for sale. Bloody red vinyl w/sticker + lyric sheet. Highest bid: Roman, P.O. Box 503, Dolton, IL 60419.

MINOR THREAT - "In My Eyes," S.O.A. - "No Policy" 7", The Fix - "Jans Room" e.p., Necros - "I.G. 32" e.p., Double O 7", Misguided - "Options" 7" (1/2 of Das Damen), Deep Wound (1/2 of Dinosaur Jr.) 7", Happy World - "Jump For Joy" 7", Butthole Surfers - "American Women" 5" on clear plastic, Sonic Youth - "Kill Your Idols" (Forced Exposure) 7", most of the Misfits singles including "Halloween" signed & Fiendclub stuff, highest bidder gets them, no trades except for any l.p.s of Nurse With Wound, T.G., or Whitehouse, early industrial, write a.s.a.p. to Mind O. Matter, P.O. Box 78, Long Island City, N.Y., 11101, USA. Attn. E.J.

HOT FINNISH STUFF: Amazing Tails "Out" 7" - EP (RMR-7) US $5 ppd. Fast & melodic US-influenced hardcore like Snuff, Dag Nasty, etc., Also Turun Tauti - II LP & Dundelion - LP US $14 ppd. each. Pena Kaulanen, Tervakukkatie 26 A 20, SF-90580 Oulu, Finland.

TRADES: Stalag 13 - 12", Sick of It All - 7", Underground Soldier - LP, DYS - 2nd LP, Poison Idea "Getting The Fear" 12". Wants: Rebel Truth - 7", Siege - 7", Minor Threat 1st 7", any old Bay Area stuff, and any Wipers or Hendrix bootlegs (tapes or vinyl). Ward Young, 3206 SE Rex St., Portland, OR 97202.

MISFITS - "Eyes To Despise" 2xLP (3 live shows, N.Y.C., Detroit, L.A., studio out takes, etc., delux color cover). "Walk Among Us" 2x7" (LP on red vinyl 7"s with inserts). Government Issue - "Give us Stabb" 7" (Mystic 1985 #25 of 500 red vinyl). All in perfect condition. Anyone anywhere please make offer. Effrontery c/o James, P.O. Box 3162, Montebello, CA 90640, USA.

WAREHOUSE FINDS 7"S: Son of Sam, Mob 47, Disturbed "Credibility," Generic "Torched," Subvert "Madness" (1st press), Neighborhood Watch "Politics" (orange), Chorea, Emortes, Moral Majority "Dance," No Warning, VI. All new, $4.00 each postpaid world. Also: Germs "Forming" 7"s, ltd. numbered clear vinyl 1000, $5 postpaid world. Must sell! Money refunded if unavailable. Effrontery c/o James, P.O. Box 3162, Montebello, CA 90640.

RESIST still wants to hear from zines, people putting out compilations, or just folks who want some free stickers. West Coast tour this summer - call or write for info. Peace! Resist c/o Ward Young, 3206 SE Rex St., Portland, OR 97202 (503)771-7271.

GERMAN GUY is looking for an exchange. You come to me from U.S.A. to Bremen this summer for free and then I'll visit you in Spring '92. What about it? Address: Hanno Balz, Grohner Bergstr. 1, 2820 Bremen 70, W.Germany.

I HAD A CLASSIFIED printed in issue #96 that said and Anti-War t-shirt w/ a free comp. 7" w/ Media Children, Holocaust, Social Insecurity, & Unauthorized were $7 ppd. (or just the record for $3.25 ppd.) and you didn't put my street number on my address. The correct address is: S.I. Recordz / 3332 Peachtree / Lima, OH 45805. (Anyone who's already ordered, don't worry, it'll most likely get here.) Thanks a lot.

FOR TRADE HAVE 7 inchers by / Potential Threat / Adverts / Cockney Rejects / Dirt / Tights / Subhumans / Partisans / Flux / X-Ray Spex / Discharge / Mau Maus / and more. Some albums, too. Sent your wants list and for my full lists write: Paul Palmer, 66 Park Road / Shirebrook, Mansfield / Notts. ng 20 8JR / England.

20 YEAR OLD PUNK: Relocating in the U.K. I need information on jobs and places to stay. I'll reinburse your postage. Please write: Tod, P.O. Box 408 / Baraboo, WI 53913 USA.

VOMITORIUM Tape label needs bands. Send tapes, best quality possible. Garage shit O.K. - No fuckin metal crap. Send to: Bandit bored / 322 S. Broadway / Redondo Beach, CA 90277 USA.

LOOKING FOR any Adicts stuff (record or cd) that's not live. Stuart / 407-I Misty Wood Way / Baltimore, MD 21228.

AT LAST: "I'm Too Old To SK8" Comp., including "The Fumes," "Rude Street Peters," "IMF," Jules Worsley, Necracedia, Warlock Pinchers, Pootley Nautch, Goonorth, Dry Rot, Fed Up Crew. $4.00. Teardrop Toons / c/o Mad Marc / 1607 Sioux Ave. / Rapid City, SD 57701.

THE GRAND SLAM Spring Record Catalog will be delayed until July. All who have sent stamps and IRC's will receive a catalog at that time. Sorry. 77 Park Rd. / Boston, MA 02215.

TAPE CLASSIFIEDS

40 WORDS $2 CASH ONLY!!!!

BERZERK TAPES still sells all it's great releases. Don't forget to buy these essential items. Sockeye - "My Dick Feel Off Again" - 60 min. tape. V/A - "Go Berzerk" 44 song 90 minutes. Reaction "Penus Rarities" raging Fresco HC. "Go Berzerk Again" 34 song 60 minutes. $3 each to Berzerk Tapes, 9890 Tamarack, Brecksville, OH 44141. SASE for catalog.

INCEST REPELLENT N.H. power punk. 2 demo's available "Don't Cross Us" new 7 song demo - $4, "Drunks in the Dungeon" 14 song live demo - $6. Cost includes postage. Send tape orders or booking info to Rob Wilmot, 8 Cannon Dr. Nashua, N.H., 03062.

BANDS needed for compilation cassette. Variety of styles. Tape will be non-profit, $3.00 postpaid the world and will include bands; addresses and info in a booklet. Please send submissions: Effrontery/Netherworld, c/o James, P.O. Box 3162, Montebello, CA 90640.

RESIST - "Liberation" new 7 song Cro2 cassette, with lyrics, stickers, and anything else we feel like sending! Only $2 ppd. (USA) or $3 (world), or $1 and a blank tape. Look for our LP out soon + watch for West Coast tour! Resist c/o Ward Young, 3206 SE Rex St., Portland, OR 97202.

NOISE FOR NOISE'S SAKE! The 3rd Berzerk comp. is finally out! 90 min., 36 band comp. tape. Includes Dryrot, Necracedia, Sockeye, Nuclear Roach, Dazzling Killmen, Public Humiliation, G.I. Love, Demise, Volkswhale, Pootly Nautch, 2 & 26 more new bands. $3 to Berzerk tapes, 9890 Tamarack, Brecksville, OH 44141

THE GENTS' new cassette is now available at the low, low price of $2.50. 14 songs, 40 minutes, what more could you ask ? Or send us a blank cassette and 98 cents return postage. Write to: The Gents c/o Mike Baesch, 3780 Lake Rockwell Road, Ravenna, Ohio 44266. Features the hit single, "Go Inside You."

LOOKING FOR SOMETHING DIFFERENT? Well, the Meat-Grinder / Pootly Nautch split tape is now out! Meat-Grinder play hardcore in a very unusual style with crazy lyrics. You have to hear 'em! Pootly Nautch is Chicago's weirdest band! Includes studio and live tracks plus an interview! This tape is a must for people with a taste for original music. $3 to Berzerk Tapes, 9890 Tamarack, Brecksville, OH 44141.

VIDEO FOR SALE OR TRADE: Hundreds of shows. Janes Addiction, R.H.C.P., Gwar, Mudhoney, Nirvana, GG Allin, L7, Ramones, Social Distortion, Dictators, Jesus Lizard, Butthole Surfers, Skinny Puppy, Laibach, Siouxsie, Thunders, Fugazi, Dead Boys, Nina, Ministry, Cramps, Dwarves, Hyenas, Rollins, Misfits, Samhain, and many many more. Also Cult & Horror. More info. Merle Allin, 298 Mulberry St. #7D, New York, NY 10012. Phone (212) 274-0803. Traders send list.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

FULL BORE GUITAR FURY can by yours now! The Guilt rocks savagely on "Striker Angst and Dichrome Wisdom". "Result: Not Method" and "Live '90". Quality cassettes only $3 ppd (any two for $5). B Hibbert, 240 Winona Ave, Washington, PA 15301.

3600 LIVE & DEMO TAPES. Mainly Hardcore plus: Hendrix, Peru Ubu, Tom Waits, Urinals, no metalcore. List now has qualities, times. Will trade for tapes or vinyl. Send for list. Chrisxbct, P.O. Box 16205, San Diego, CA 92176. BCT Lives-

BANDS NEEDED FOR comp tape. Any style of music. Tape will be non-profit, $3.00 ppd. the world and will include bands' addresses and info in a booklet. Please send submissions to: Netherworld, c/o James, PO Box 3162, Montebello, CA 90640.

DEISEL RHINO: A malicious blend of unsettling decomposing "cybercor" stench rot. 'Carnivorous Bloodclot Injection' is food for total brain meltdown. 45 min. cassette out now on Wretching Dog Records (See ad this issue).

YA GOT $3.00??? If you do, send it to Spazztic Underworld Productions for "The Ronald McMutilation Compilation." It's the original jam-packed 90 min., 14 band, 44 song extravaganza! But wait, Ronald has returned for "Ronald's Toxic Burgers." Also for $3.00! yet another 90 min., but 17 band and 44 songs! Write to: S.U.P., 8101 Richard Rd., Broadview Hts., OH 44147.

BANDS ARE NEEDED! For a new compilation release. All entries will be used regardless of style, nationality, sound quality, etc. All bands will receive the finished product when finished. So what the hell do you have to loose! Write to: Spazztic Underworld Productions, 8101 Richard Rd., Broadview Hts, OH 44147.

BANDS: Since the "big ones" don't review tapes anymore, I guess it's up to us smaller zines to do it. Send me your demo for review and I'll send a demo in trade. No bullshit. Also, I'm trying to put a compilation tape together. Comps rule!! Anyone interested? Send me a demo w/lyrics. K. Powell, Silent Desperation, 112 Windward St., St. Catharines ON, L2M 4L5, Canada.

THE CRITICS ARE RAVING OVER THE FARTKINGS new cassette! Give a try for $2. GG meets the Pistols in this orgy of decadence. J.S. POB 134, Waynesville, MO 65583.

GAUGE - 6 song demo out now! It's only $3 ppd. What a deal! For demo or info write Neil Sandler, 1540 California St, Elk Grove Village, IL 60007-2806.

7 TAPES FOR $20, or 1 for $4 ppd. Great speed core. Choose from these bands: Diedrop, Un-Called Fore, Megadosage, Yer Mom, Dead Gods, Fist Fuckers from Hell. Send to: Delinquent Revenge, PO Box 9152, Va Beach, VA 23450.

DARE DAMON - 5 song demo. Heavy music from Milwaukee, WI. Good production, good songs, cheap price, plus mystery item! Send SASE plus $4 to Harsh Reality, 2441 N. Bartlett Ave, Milwaukee, WI 53211.

MILTER NON-FILTER first tape. $2 ppd. Tight, fast Bad Religion/Hard-Ons style. Many-fold card insert with lyrics, photos. Sticker if you're nice. Cranial Stomp Recordings, Rt. 1 Box 82, Waynesville, MO 65583. Worth it.

THE ACID ZOMBIES have remixed and re-released their hardcore classic "Smash, Burn, Destroy!" Not available in stores. Act now and get free coffee! Available for only $4 from Zombie Productions, 8817 Franklin Ave, Gig Harbor, WA 98335. Order yours today.

N.Y.H.C.'S NOT DEAD. Third Column N.Y.'s "most frowned upon" H.C. band's cassette/LP is finally out. Limited to 500. $6.50 (ppd.- green money or blank money order only) to Abraxas Records, 2114 Goldbach Ave., Ronkonkoma, NY 11779. USA.

GET YOUR HEAD Out Of Your Ass! "My 1st Comp." is out featuring bands like Sockeye, Forthright, Resist, and Process of Elimination. Send $4.00 ppd. to: Wraith Productions, c/o Rob Apelgren, 6745 S. McFarland Rd., Indianapolis, IN 46227. Allow 1 to 3 weeks delivery.

"YUPPIFY OR DIE!" - a 90 minute compilation tape of Western Australian HC/Thras/Grind, featuring such cool bands as Rupture, Controlled By Fear, Pestilence, Resolute, Storm Of Perversion, plus lots more. Available now for $5 ppd. worldwide (or a blank tape plus postage) thru Rich Kids On A Skewer Records, P.O. Box 359, Leederville W.A. 6007, Australia.

DEBUT DEMO from those nihilistic Western Australian thrash freaks Rupture - "Mass Slaughter Permite" - 24 songs of brutal pituitary-gland-mincing torment that will make your ears bleed and your genitals twitch with anticipation. Send $5 ppd. (or a blank tape plus postage) to Rich Kids On A Skewer Records, P.O. Box 359, Leederville W.A. 6007, Australia. Trades welcolm.

IGGY AND THE STOOGES VHS video documentary, interviews with Iggy and Ron Asheton, rare live Stooges footage. Plus Iggy on Dinah, 1977. Various TV appearances. MORE! 90 minutes. $40, money orders only. Julie Jumonville, 1306 Packard, Ann Arbor, MI 48104.

BLIZZARD OF BLOOD: PO Box 10586, Detroit, MI 48210. Cassette only releases. "Farming Related Injuries"-Michigan sampler, 17 bands, 90 mins. "Washing Away the Sickness of Sins" features H. Creed, Boy Dirt Car, Happy Flowers and others. 60 mins. Prices are $6 each + $1 shipping. Cash/check/MO. Blizzard of Blood, PO Box 10586, Detroit, MI 48210.

DAGGER compilation tapes presents "Acid Rain". 60 min psych-core explosion featuring Sanity Assassins, St. Johnny, Crabs, Bob Evans and more. $4 ppd. (Cash only). Dagger Tapes, PO Box 380152, E. Hartford, CT 06138-0152. Bands send demos.

SLASHY J. IZZBORNE'S favorite band has a new cassette. Connecticut's clowns the Mcknicknix "Kiss This" is now available. 60 mins, chrome tape, lyric sheet. $5 ppd. Big Dweeb Records, 22 Burnham St, Enfield, CT 06082. (Ltd edition - limited by the number we can sell - just like Elvis plates.)

STRAIGHT FORWARD: Demo for sale. 10 songs $3.50. Good sound and music. First 100 have live show. Write: Jesse, 5103 S. Pan Am, San Antonio, TX 78211.

DEDICATED TO A CAUSE tape compilation with ADMIRAL, GO!, PHLEG CAMP, INSIGHT and more is finally done! 26 bands, 60 minutes long comes with booklet for only $4 (U.S.) ppd. Support D.I.Y.! Thanks...Cash/M.O. to Paul Steele, 15 Polley Place, Stratford, ON. N4Z 1C9 Canada.

DEDICATED TO A CAUSE tape comp. I'm looking for small D.I.Y. distributors and 'zines (for advertising). If you can help, please contact me. If you run an ad. you get a tape and booklet. Thanks...kep it D.I.Y.! Paul Steele, 15 Polley Place, Stratford, ON. Canada N4Z 1C9. Mike Bullshit - did you move? Please write!

HEY YOU! READ THIS! Okay, now buy a Chicken Catchatory demo for 3 bucks postpaid (U.S. money only). It's blinding Ocelot scruff metal and it's cool. Chicken Catchatory, 810 Pine Cone Lane, Colonial Heights, VA 23834.

LIVE AUDIO/VIDEO TAPES wanted for trade: "punk", "new wave", hardcore, etc. eg. Damned, Sex Pistols, Cramps, Ramones, Snuff, DK, SLF, Dickies, etc. I have over 300 hours of video material and around 1000 audio tapes for trade - your list(s) get mine. Mike, 9 Rosebank House, 217 Belle Vue Road, Leeds LS3 1HG, England.

STIFF LITTLE FINGERS & THE DAMNED live tapes & videos wanted. I will buy but would prefer to swap. Michael, 9 Rosebank House, 217 Belle Vue Road, Leeds, LS3 1HG, England.

CLEVO! (England), presents Soricide 5 track, studio quality demo. Debut release of earth leveling, aggressive, posi/core. "Soricides demo is better than anything out of Durham." - (Tony Leathers). "It's good isn't it?", "Yes it is." - (Roger Decoursey and Nookie bear)!!!..Seriously you'd be a loser to miss this, so send £2 UK, $5 world (air) TODAY!! Will Trade. Matt xxx, 8 Lowcross Ave., Guisborough, Cleveland, TS148BP, U.K.

HI! I'm looking for VHS videos of h.c./grind/death bands like Heresy, Septic Death, A.C., Nihilist, Xysma, Morbid Angel, Larm, E.N.T., etc. Also looking for tape traders into similar bands! Please send lists to: Pete B., 4205 Coffey Ln, Santa Rosa, CA 95403. Thanks!

!!VIDEO!! Bad Brains, Swiz, Raw Deal, Embrace, Fugazi, Token Entry, Youth of Today, Gwar, Danzig, Uniform Choice, G. Biscuits, Janes Addiction, Rollins, Shelter, Leeway, Dag nasty, Cramps, Dead Kennedys, more. Write me/send list. EV, 5 Laurel Hill Court, Berlin, NJ 08009.

AUDIO & VIDEO FOR SALE: L7, Tad, Nirvana, Soundgarden., Haunted Garage, Bad Brains, Misfits, Marley, Siouxsie & much more + cult movies. For complete list send S.A.S.E. or call "Mack" 1208 Palms Blvd, Venice, CA 90291(213)452-5691

FUCK WAR: I Wanna Be The 1st To Die In Iraq -tape by Volkswhale. Politicians all the same, media controlled, mindless flag-fucking losers, US the racist nazi state, 90 min. $2 to Wheelchair Records, P.O. Box 2143, Stow, Ohio 44224.

TAPE TRADERS: Looking for Janes Addiction, Kinghorse, Trouble & Coup De Grace live recordings only! I have live stuff from the Melvins, Godflesh, Crawlpappy, Treponem Pal, Bullet Lavolta, Carnivore, Burn, Mudhoney, & lots more HC/Metal...your list for mine. F. Lasserre, 16 Clos Perault, Athismons 92100, France.

NEED DEMOS for a comp. !! No metal ! All bands will receive a copy. Mail to Perpetual Motion Productions, c/o Greg Schmegg 62 Buell St., Burlington, VT 05401.

DRIPPY DRAWERS "I Got More On My Mind Than Double Yahtzee" demo. It's wild, wacky, and it sounds good too. Guaranteed to cause back problems. 9 killer tracks sent from hell to kick your ass and rock your world. Bitchen! $3.00 ppd to Drippy c/o Jay Thomas, 627 Endicott Dr, Sunnyvale, CA 94087.

TAPE TRADERS - Looking for punk, thrash, metal, Lunachicks, Cosmic Psychos, Metallica, Hard-Ons, GG, etc. Also starting traders contact 'zine. For free inclusion send list and wants. Any kind of music. Back Room Productions, 18 Rhonda Ave., Willetton, 6155, W. Australia, Australia.

VIDEOS FOR SALE: Crass, Conflict, GBH, Crucifix, Subhumans, UK Subs, Gwar, Meatmen, Plasmatics, Lunachicks, Black Flag, Dwarves, Freeze, Misfits, Toxic Reasons, GG, Damned, Cramps, Mentors, and more. For complete list send $1 to Jeremy, P.O. Box 584, Boston, MA 02120.

DISCO DISCO DISCO: You've seen the previous ads and wanted to participate. Well now is the time! I want anybody + everybody's 70's cover tunes to put on my comp. tape. Info: J. Hunter, 7304 Masonville, CT, Annandale, VA 22004. Participate in the event that will surpass the hustle and butt cologne in terms of making pop culture history. Van McCoy lives!

ARE YOU READY?!? - For a wide variety of bands on a full 90 min. tape consisting of almost 50 songs? Well here it is, "Ronald's Toxic Burgers." Including: The Conditionz, Aspirin Feast, Rednecks In Pain, Mindrot, Phleg Camp, Bent, Namland, and more! You can get all this for a mere $3.00. Write to Spazztic Underworld Prod., 8101 Ricahrd Rd., Broadview Hts., OH 44147.

MY 3 SCUM new release Food, Folks and Guns 10 song cassette. Send $6 to Larry "the Bastard" Weaver, 252 Locust St, Erie, PA 16509. Also available FFG t-shirts $9.00 cash or money order only!! Watch for summer tour "91". Booking (814)455-6292.

7 MORE SECONDS, the 7 Seconds tribute band! 10 classic 7 Seconds songs revived to their original splendor by members of Endpoint, Crain and Sunspring. Digitally recorded chrome cassette just $4 or 2 for $6. Slamdek, Box 43551, Louisville, KY 40253.

VAMPIRE RODENTS-War Music. Brutal Insudtrial Cannibalism. "Not for the squeamish"-Flipside, "Highly recommended"-Technology Works. 56 minutes, chrome cassette, $7 US, $8 overseas ppd. V.R. Productions, PO Box 36988, Phoenix, AZ 85067.

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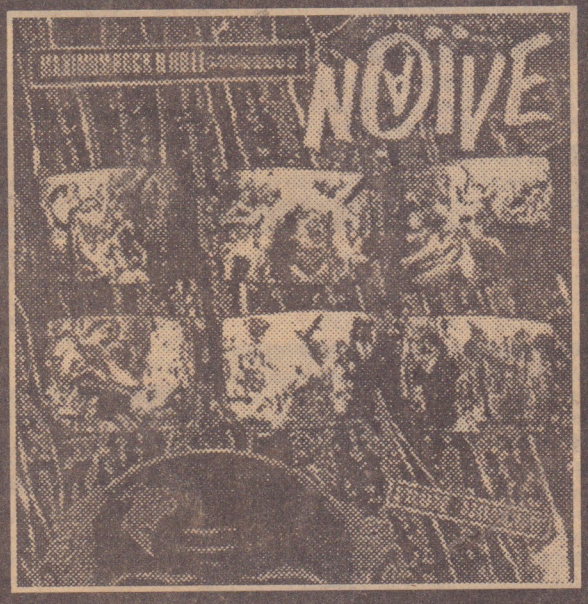

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